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A STUDY OF *VAIKHĀNASA* ICONOGRAPHY

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The author is currently working on the iconography of *Pāñcarātra Āgamas* with his another brother Sri. K.K.C.S. Badhri Narayanan, a Sanskrit scholar and specialized in the field of temple architecture and iconography.

"The Study of *Vaikhānasa* Iconography of K.K.C. Lakshmi Narasimhan is an exhaustive and systematic study of *Vaiṣṇava* iconography in all its aspects. It is an outcome of an extensive survey of a large number of rock-cut caves and temples to the south of River Godhāvarī. Such an extensive study of *Vaiṣṇava* iconography is the first of its kind and can be a model for students to emulate in the future."

- Dr. G. Krishna Pai, Former Director, A.I.R.I

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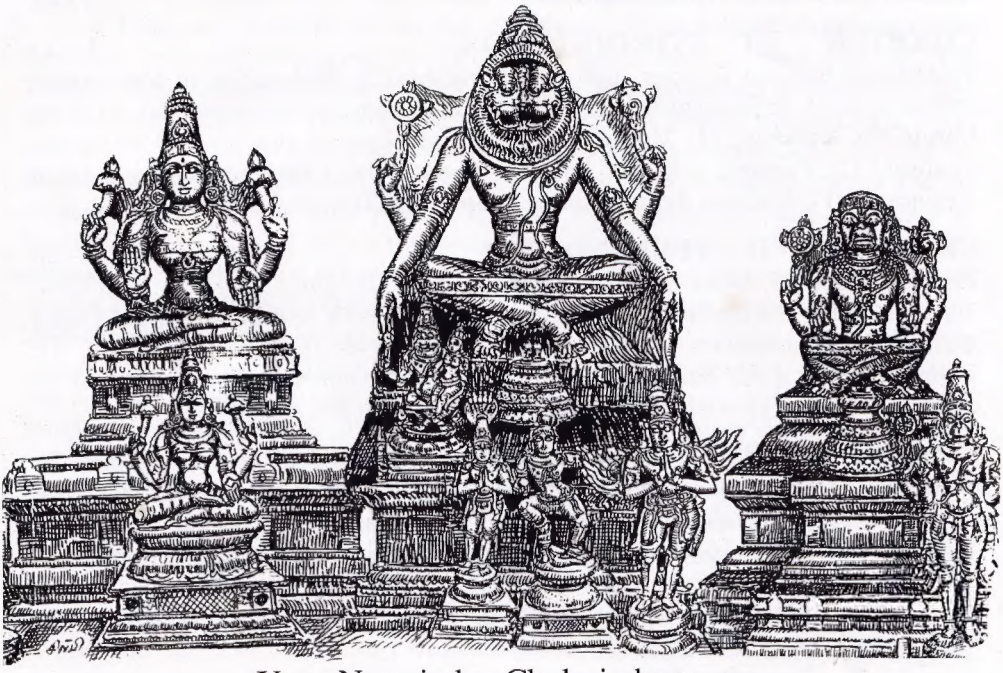

Yoga Narasimha, Cholasimhapuram

The Pallava Ruler

'Vicitra-citta'

MAHENDRAVARMAN I

&

THE GREAT SEERS OF OUR NATION

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ABBREVIATIONS

AC	*Abhilaṣitārtha-cintāmaṇi*
BCS	*Brāhmīya-citrakarmaśāstra*
CTP	*Cave Temples of the Pallavas*
DHI	*Development of Hindu Iconography*
EHI	*Elements of Hindu Iconography*
KJK	*Kāśyapa Jñānakāṇḍa*
KLA	*Khilādhikāra*
KRA	*Kriyādhikāra*
KSS	*Kāśyapa-śilpaśāstra*
MS	*Mānasāra*
PRA	*Prakīrṇādhikāra*
SAA	*Samūrtārcanādhikaraṇa*
SCS	*Sārasvatīya-citrakarmaśāstra*
SII	*South Indian Inscriptions*
SKL	*Sakalādhikāra*
VAI	*Vaikhānasāgama*
VAK (V)	*Vimānārcanākalpa (Telugu character)*
VAK	*Vimānārcanākalpa*
VĀS	*Vāsādhikāra*
VDP	*Viṣṇudharmottara-purāṇa*
YAJ	*Yajñādhikāra*

FOREWORD

The temple, with icon-worship and devotional ritualism in Hindu and Jain religions of India is an institution having its antiquity in deep past reaching upto the Ṛgvedic times. Since then, its continuity of existence with certain improvisations commensurate with spatio-temporal requirements and socio-political changes has survived through centuries in India. Hindus have been deeply religious people and hence temples played the major role in their social, cultural and spiritual life. The Vedic belief in one Supreme Reality developed into a philosophy of monotheism, icon-worship and colourful devotional ritualism. The theistic philosophy of religion emphasized the worship of formful personal God in different names and varieties of charming iconic-forms. Thus, it combined theory and practice of religion in a variety of aesthetically beautiful ways.

Right from the Vedic times through the ages the references to temples and icon-worship are found in the ancient literature of the north and the south (especially Sangam poetry) of India. Perhaps, the creation of the monolithic or cave temples is exclusive claim of Indians in the world history. It speaks of the ingenuity in the engineering and architectural art and skill of Indians, who could conceive the whole plan-work topsyturvy in its inverted form and create them successfully without any defect or error, carving out from top to bottom in a perfectly marvelous finishing.

Some twenty-five years ago, the excavations done at Bagor by Prof. Govardhandas Sharma and his team has found the evidence of the icon-worship and temple-tradition some 7000 – 8000 B.C.E. His findings were endorsed by the renowned archaeologist Dr. Hasmukh Sankalia. ('Pathic' Magazine, May 1984, Ahmedabad, p.8) The references to icons and icon-worship are there in the 8th BCE Pāṇini's work and in the *Mahābhāṣya* of Patañjali.

Kauṭilya's *Arthaśāstra* is a trusted text on *purātattva*. It contains a good deal of information concerning icon-worship (*mūrti-pūjā*). For instance, it states, "In the central part of the town / city should you construct temples unto Aparājita, Jayanta, Śiva, Aśvina etc. and in the right corners the Vāstudevatā should be installed... and approximately at 100 *dhanus* distance away should you construct inn (*dharma-śālā*) etc." (See *Kauṭilīyam Arthaśāsram*, Ed. Pandit Shama Shastri, Govt. Oriental Library Series, Mysore).

In older texts of *Gṛhya-sūtras* and *Śrauta-sūtras*, we find the references to icon-worship and temples. *Bodhāyana gṛhya-sūtra* states, '*athāto viṣṇu-pratiṣṭhākalpam vyākhyāsyāmaḥ ... devasya pratikṛtim kṛtvā...*' and similarly, in *Kauśika-sūtra* of *Atharvaveda*, it is frequently stated. '*deva-mūrti* used to dance, fall, smile and sing.' There are some of the early references to icon-worship pointing out to existence of iconography in the deep past.

At the time of icon-consecration in the temples, the Vedic *mantras* uttered during the ancient time: '*Namaste astvaśmane*' "I offer my salutations to the Lord residing in this stone-icon"; and '*ehyasyānama niṣṭhāśmā bhavatu te tanuḥ*' (*Atharva*- 2/13/4). Here, the word '*aśman*' connotes stone-icon. The twenty-sixth *Brāhmaṇa*-text of *Sāmaveda* says, "If God's icon (*pratimā*) is installed with due consecration (*prāṇa-pratiṣṭhā*), it gets energized with miraculous divine power."

The earliest references to icons and icon-worship we come across in the Vedas. *Śukla Yajurveda Vājasaneya Saṁhitā* states in 1/15-16, "The hands of Sūrya (Sun) icons were broken by an idolator-*rākṣasa* and hence they were then replaced with golden hands." "There were beautiful *śilpa* (icons) of the gods of day and night" (1/26). "The icon-carver is carving out a beautiful icon from timber" (1/28-29). "Viśvakarmā and Tvaṣṭā were the celestial iconographers" (*Taittirīya Āraṇyaka*, Ed. Rajendralal Mitra, p.126). In *Manu-smṛti*-176, one of the duties of a *brahmacārin* is the performance of daily-*pūjā* of *deva-mūrti* (icon).

"If any seeker of god ever wills of building a temple after god and acts on it, his stock of sins of all previous births are reduced to ashes", says *Agni-purāṇa*. Similarly, *Viṣṇudharmottara* declares: "If a man gets a temple unto god built, he earns the merit worth the most difficult greatest *yajñas* (sacrifices) such as *Rājasūya* and *Aśvamedha*." These acted as good motivation for the kings and the wealthy aristocrats in prompting them to undertake temple-construction unto the deities (*iṣṭa-devatās*) they adored.

Another name for *Vāstu-śāstra* is *Sthāpatyaveda* and it is treated as the *upaveda* of *Atharvaveda*. The *Gaṇitasāra-saṅgraha* of Mahāvīra (9th century AD) details the requirement and application of mathematics (*gaṇita*) in the construction of temple-structures and architecture. This speaks of scientific outlook and engineering and architectural skills of our ancients. In addition, it also speaks of the knowledge of the science of land (*bhūmi-parīkṣā*) and soil analysis (geology), rock-testing (petrology), chemistry and metallurgy for metallic-icons, gemology and environmentology.

The temple-architecture and auxiliary sculpture of icon-making have helped in creating memorable master pieces. Music, dance, dramatics, painting and sacred lyrical poetry largely flourished under the canopy of icon-worship and devotionalism. Many useful arts and crafts such as gardening, cooking, floral decorations, dress-making, jewellery and ornament-making etc. have all been developed and mobilized in the service of God as the devotional attempt of best offerings. So, the temple architecture and icon-making indirectly remained the patronizer and perpetuator of many useful arts, crafts and skills through the ages and thus kept the artist community alive, creative and constructive.

If is often argued that God is omnipresent and all-pervading. So why do we need icons, icon-worship and temples? But, the great savant of *Advaita* (Absolute Non-dualism) Śrī Śaṅkarācārya too accepts and writes in *Brahma-sūtra-bhāṣya*: '*sarvagatastathāpi brahmaṇaḥ upalabdhyartham sthānaviśeṣo na viruddhyate śālagrāma iva viṣṇoḥ*' "Although *Parabrahman* is all-pervading / omnipresent, to reach and realize Him, one must accept His presence in a specific place (i.e. icon), just as we see Viṣṇu in *Śālagrāma* to worship Him." And in the same tune, more emphatically Śrīmad Rāmānujācārya states in his *Śrībhāṣya*: '*sarvago'pi bhagavān svamahimnā svāsādhāraṇa-śaktimattayā ca upāsaka-kāmapūraṇāya cakṣurādisthānamuddeśyo bhavati*' "Although God as omni-present is everywhere, yet by His ultra-extra-ordinary power comes, presents and dwells Himself in icons to fulfill the love-lorn desires of His devotees." Such conviction of the great *Ācāryas* who had stupendous spiritual realization of God in their mystic vision is a great testimony, because the '*ācārya-vacanam paramam pramāṇam*'.

Vanopānta-nadī-śaila-nirjharopānta-bhūmiṣu /
Ramante devatā nityam pureṣūdyānavatsu ca //
- *Bṛhat Saṁhitā* (55/8)

"Gods play eternally where there are bush in orchards, in the greenery, on the banks of river, or on the top of hills with streams flowing down and in the cities full of well-planned gardens." This is the reason why *Viṣṇudharmottara* states, "The temples of God should be brought up in the well-planned cities in the central area, or in the midst of greenery and garden or on the shore of sea or on river-bank, or on the top of the hill or in the caves surrounded by streamlets, and the icons of God should be installed with due consecration therein."

Thus, the temples in India were viewed, not merely as buildings or structures but as the celestial home of God, and icons therein were not perceived as mere statues or images but as the very embodiment of God with all His gbry and divinity. Therefore, a temple was a living, pulsating abode of God for the ancient Hindu community. All their life and activities and customs therefore were God-centric. It was the source of solace and inspiration in their moral, cultural, religious and spiritual life and ascent.

When is a *mūrti* (an icon) called '*sundara*' (beautiful)? A text called *Śukanasāra* on iconography says, "When an icon of a deity (god/goddess) is made in perfect proportion, neither excessive nor deficient, with symmetrical arrangements of different parts and limbs, not violating the principles of anatomy, then it is called '*sundara*' (beautiful)." God's form is described as '*kandarpa-sāhasra-manoharāṅga*' and '*sadākiśoram karuṇānidhānam*' in *Skanda-purāṇa* (*Vaiṣṇava-khaṇḍa / Vāsudeva-māhātmya* Section/17) meaning "He possesses body (*vigraha*) which is mind-captivating and equals the beauty of thousands of Cupids" and "eternally He is like a teen-aged youth who is a treasure-house of compassion." *Śrīmad Bhāgavatam* says, '*sākṣāt manmatha-manmathaḥ*' i.e. "God is the Cupid of cupids personified!" Such descriptions have prompted artists in creating the 'most beautiful icons' with all aforesaid care.

In the *Śilpa-grantha* called '*Jaya*', fourteen kinds of temple-styles are enumerated. They are: 1) *Nāgara*, 2) *Drāviḍa*, 3)*Lāṭina*, 4) *Vairāṭa*, 5) *Vimāna*, 6) *Sārandhāra*, 7) *Miśraka*, 8) *Bhūmija*, 9) *Vimāna-nāgara*, 10) *Vimāna-puṣpaka*, 11) *Vallabha*, 12) *Siṁhāvalokana*, 13) *Phasanakāra* and 14) *Rathāruha*. Of these fourteen types, four major are *Nāgara*, *Drāviḍa*, *Lāṭina* and *Bhūmija* are visible even today largely; and the present research-work by K.K.C. Lakshmi Narasimhan deals especially with *Drāviḍa*-style from the *Vaikhānasa* standpoint. Most of these temples have a holy-legend associated with the place (*sthala-purāṇa*), a holy tank of sanctified water-pond (*pavitra-sthala-saras* or *Puṣkariṇī*) and a holy tree specific to temple (*sthala-vṛkṣa*).

The author has blended well his knowledge of ancient Indian history and geography combined with legends and literature associated with each temple and icons therein. His delineation of *Dhruva-bera*, *Vyūha*-form of icons and the *Vibhava*-form icons (*avatāras*) with minute details, emblems, crown, posture etc. add to the value and utility of the work. His treatment of the forms of female-deities and *parivāra-devatās* in all their minute but subtle details and informations has made this work a treasure of dependable facts. It was a pleasure going through the pages of this research-work which is value-added by well-select collection of

relevant coloured pictures and plates which substantiate his findings emphatically. The work deserves appreciation.

Knowing as I did that K.K.C. Lakshmi Narasimhan hails from a learned *brāhmaṇa* family of *Tenkalai Vaiṣṇavite* from Cholasimhapuram (present Sholinghur in Tamil Nadu) who were traditionally invested with responsibility of *sampradāya* care and promotion [for being the family member in lineage of the renowned Dāśarathi (Mudaliyāṇḍān): the nephew of Śrī Rāmānuja] right from the time of Śrī Rāmānuja. He was privileged to have his training both in Sanskrit and Ancient Indian History & Culture and thus acquired *Vyākaraṇa Śiromaṇi* and *Shiksha Shastri* – B. Ed. as well as M.A., Ph. D. Realizing the fact that the interest in iconography and temple architecture with their *Śāstric* directives and subtleties is declining in the present day scholars, he deemed his duty to do research in these fields, and thus pioneered the way for the new generation who would try to search for the authentic guidance from the works available in English. I am really happy to say he has fulfilled the expectations of mine and of many concerned scholars of present-day and yester-years. His keenness and care in presenting authentic support from the original texts has made this volume extremely valuable and useful for all those who are looking out for the reliable information on *Vaiṣṇava* Iconography and Architecture from the *Vaikhānasa* standpoint.

K.K.C. Lakshmi Narasimhan has done successfully well in delving deep into the old *Vaikhānasa* and *Śilpa* texts and presenting them in all their ramification, fairly and objectively. He has covered a vast gamut making the volume a sort of source book for many more who would venture to work on these topics in future. The scholarly world will surely welcome this new addition to the literature on Indian Iconography and Temple Architecture in English, which I would praise it as the 'best available work on *Vaikhānasa* Iconography.'

As I know him as a young scholar also well-versed in *Pāñcarātra* texts and tradition, it will not be too much to expect an equally studied research work on '*Pāñcarātra* Iconography' from him in future. I am sure he will not disappoint us.

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PREFACE

The style of Indian art and architecture is unique wherein aesthetic values are intertwined with philosophy and religion. Therefore, there is a little chance for deviation from the prescriptions and hence the tradition is carried on generation after generation for the centuries. As far as the field of temple art and architecture is concerned, whether in Brahmanic tradition or in Jainism and Buddhism, the orthodox system sustains the texts as far as possible. In the art of brahmanic *sampradāyas* (sects) especially in *Śaivism* and *Vaiṣṇavism*, the *Āgamas* has played the key role. Of the two *Vaiṣṇava Āgamic* traditions viz. *Pāñcarātra* and *Vaikhānasa*, the former was prevalent in North India and the latter in South India predominantly. A number of scholars had already contributed towards the study of Vaiṣṇava Iconography. However, there is still a vast scope for many more areas to be explored, with further available materials both of literature and monuments. I pay my homage to all the seers of ancient India and modern scholars.

T.A. Gopinatha Rao (Rao), for the first time, obtained a manuscript of *Vaikhānasāgama* text with umptin number of scribal errors and presented a few sections on iconography as Appendix in his voluminous work 'Elements of Hindu Iconography', a pioneer volume on Indian Art. His views had been followed by Dr. J.N. Banerjea and other authors like Dr. Champakalakshmi who had extensively worked on South Indian *Vaiṣṇava* iconography. Dr. Kalpana Desai's work is noteworthy on North Indian *Vaiṣṇava* art. Dr. Ratan Parimoo's work on Śeṣaśayana Viṣṇu icons is another significant work highlighting comparative study of North and South India. Some other contributors on iconography like Dr. Nandita Krishna based their study on the monuments.

However, many icons found in South India had not been carefully studied and identified on account of the non-availability of the *Śilpa* texts and *Āgamic* texts which had been followed in South India in the rock-cut caves as well as the structural temples. Out of the two *Vaiṣṇava Āgamas*, *Vaikhānasa* tradition had played a vital role in South Indian art and architecture the same way *Pāñcarātra Āgama* did in North India.

The well-known archeologists Sri. K.V. Soundara Rajan and Sri. K.R. Srinivasan who presented volumes on the cave temples of Tamil Nadu, Karnataka, Kerala, Andhra Pradesh and the Deccan based their study on the book of Rao. For all these scholars who succeeded Rao, his work on *Vaikhānasāgama* text was the only source for study. However, it is only a small track selected by Rao and that too is unfortunately full of many errors.

Until recently the complete *Vaikhānasa* treatises were not available for study of scholars on account of two-fold difficulties – a) the texts themselves were in Telugu or Grantha script and b) the manuscripts were unnoticed as they were in the possession of only a few *Arcakas* (temple priests). It is exclusively on account of the recent efforts of Tirumala Tirupati Devasthanams that the texts have now become available in Telugu and Devanāgari scripts for wider readership.

The present work based on *Vaikhānasa Āgamas* is a systematic study of *Vaiṣṇava* Iconography in all its aspects. The *Vaikhānasa* authors give elaborate

and specific rules regarding minute details on Iconography. They repeatedly advise the reader to consult *śilpa* works. With due consideration to this advice, the present study has taken into consideration such works for clarification, comparison and further corroboration.

I am thankful to Prof. K.K.A. Venkatachari who initiated me into the filed of *Āgamas* and directed me to undertake research on this topic under the guidance of Dr. G.K. Pai, an eminent scholar of Sanskrit and allied subjects. I express my gratitude to Prof. Pai for his patience to have gone through every relevant book in order to avoid any flaw or lacuna in the correct interpretation and justification of the terms and concepts of *Vaikhānasa* works. This is, for all I know, probably the first research work of its kind on the long awaited domain of *Vaikhānasa*.

The Department of Hindu Religious Charitable Endowment of Government of Tamil Nadu, the custodian-caretaker of temples in Tamil Nadu, was very kind to grant me the permission to study the icons installed in Viṣṇu temples, without violating the temple-norms and religious restrictions and prohibitions. Similarly, Archaeological Survey of India, Madras Circle which is jointly responsible for some Viṣṇu temples as well as ancient monuments had granted me the permission for the study of the icons and photographing them for my research work. I express my sincere thanks to them. I am also thankful to the Trustees of Ādivarāha (*Jñānappirān*) Cave temple, Mamallapuram and Hereditary Trustees of Sundaravarada Perumāḷ temple at Uttaramerur for their kind co-operation in iconographic study for my research work.

How do I forget to thank the French Institute of Pondichery (Institut Francais de Pondichery / Ecole Francaise d'Extreme-Orient), Pondichery, the State Museum of Pondichery Government, Pondichery, Prof. A.P. Jamkhedkar of Mumbai, Dr. Vaishali Welankar of Pune, Sri K. Varadarajan of Tirupati, Sri Madanagopalan of Kanchipuram, Sri Sattanathan of Chennai and Ananthacharya Indological Research Institute, for so whole-heartedly supplying photographs and pictures relevant to my theme. I thank also Ms. Simona Divya, a Research Scholar from Zurich University, Switzerland, for her suggestions, photographs and all sorts of help during my visit to rock-cuts at Mamallapuram (Tamil Nadu) and Udayagiri (Madhya Pradesh).

My brother Sri K.K.C.S. Badhri Narayanan, a Scholar of Sanskrit Grammar and a proficient scholar in *Āgamas*, helped me in critically editing and justifying the texts used in this study, and thus helped me in deciphering the meaning and interpretations of many terms and contexts. My another brother Sri K.K.C. Vijaya Raghavan, a well-known Temple Architect, groomed me in the field of sculpture and architecture in his workshop and sites of temple construction. This training helped me in practically realizing the value of certain insistences and prescriptions in *Vaikhānasa* texts for the right line of interpretation and presentation of the views of this tradition. In my study, which involved many visits to various temples and rock-cut caves, these two brothers and my nephews Sri K. Sriraman and Sri K. Sridharan, accompanied me almost everywhere and extended their assistance in capturing the icons into the camera. I express my sincere thanks to all.

I express my gratitude towards all the temple authorities and temple priests (*Arcakas*) both of *Pāñcarātra* and *Vaikhānasa* traditions, especially Sri

Sundararaja Bhattar and other *arcakas* of Sthalaśayana Perumāḷ temple at Mamallapuram, Vaikuṇṭha Perumāḷ temple at Kanchipuram and Sri Ranganatha Bhattar of Nemili, whose suggestions, though pertaining to temple rituals, are of great value in my study.

I am thankful to Dr. (Mrs) Shrimathi A. Madiman, Library-In charge of National Centre for Performing Arts, Mumbai, and library authorities and staff of the Libraries at Mumbai University, French Institute of Pondicherry, Rashtriya Sanskrit Vidyapeetham of Tirupati, Bhandarkar Oriental Reseach Institute of Pune, Theosophical Society of Adyar (Chennai) and especially the Government College of Architecture and Sculpture at Mamallalpuram.

I am also thankful to all the Professors of Ananthacharya Indological Research Institute particularly Dr. N.B. Patil, specialized in languages, Dr. H.S. Thosar, Historian, and Dr. A.P. Jamkhedkar, Sanskrit Scholar, Archeologist and Art historian, for their valuable suggestions and counsels in my research work; similarly, I am equally thankful to Sri Venkatanathan (Sanskrit Dept.) and Sri M. Srinivasan (Music Dept.) and all other academic staff of technical subjects and all student-scholars in the Government College of Architecture and Sculpture at Mamallapuram as well as all the sculptors and architects of Mamallapuram. I express my gratitude to my friend scholar Sri R. Venkat, and a word of special thanks to Dr. Vaishali Welankar who had finished her research on Viṣṇu's iconography in Maharashtra, for her kind suggestions. My thanks are due to Ms. Hema Balachandran, Librarian, and all the staff members of Ananthacharya Indological Research Institute. I am also thankful to Sri P.K. Nagarajan of Mumbai and his family for all sorts of assistance in my research work.

I am grateful to Prof. Ramesh M. Dave, the Director of Ananthacharya Indological Research Institute and a practical philosopher, whose encouragement is instrumental in my research, for his Foreword and kind valuable logic-based suggestions and advises that helped me to present the research work in a book form.

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K.K.C. Lakshmi Narasimhan

Sarvajit Simha Ārdrā
(Āvaṇi Tiruvādirai)
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	d.	Hariśāṅkara, rock-cut cave IX, Bhairavakonda
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	b.	Manmatha and Rati, western *sopānabhitti*, Sundaravarada Perumāḷ Temple, Uttaramemur
	c.	Sage Mudgala, northern *sopānabhitti*, Sundaravarada Perumāḷ Temple, Uttaramerur
XLVIII	a.	Seneśa-anugraha, V.P. Temple, Kanchipuram
	b.	*Dhvajārohaṇa*, Veṅkaṭeśvara Temple, Tirumala Hills
	c.	Garuḍa, Tirukkurunkudi
	d.	*Garuḍasevā*, Veṅkaṭeśvara Temple, Tirumala Hills
XLIX	a.	*Cakra-snāna*, Veṅkaṭeśvara Temple, Tirumala Hills
	b.	*Cakra* (Sudarśana), Veṅkaṭeśvara Temple, Tirumala Hills
	c.	Sudarśana, Kālamegha Perumāḷ Temple, Tirumokur

Plate		Description
	d.	Sudarśana, Sthalaśayana Perumāḷ Temple, Mamallapuram
L	a.	Sudarśana, S.N. Perumāḷ Temple, Tirukkottiyur
	b.	Brahmā, Ādivarāha Temple, Mamallapuram
	c.	Brahmā, V.P. Temple, Kanchipuram
	d.	Brahmā, Trimūrti rock-cut cave, Mamallapuram
LI	a.	Śiva (Gaṅgādhara), Ādivarāha Temple, Mamallapuram
	b.	Somāskanda, Kailāsanātha Temple, Kanchipuram
	c.	Śiva, Trimūrti rock-cut cave, Mamallapuram
	d.	Caṇḍeśa (believed to be Paraśurāma), Kilappaluvur
LII	a.	Vakratuṇḍa, rock-cut cave, Kunnattur
	b.	Vakratuṇḍa, Kailāsanātha Temple, Kanchipuram
	c.	Sūrya, rock-cut cave, Tiruchirappalli
	d.	Skanda, rock-cut cave, Tiruchirappalli
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	b.	Gajalakṣmī, Ādivarāha Temple, Mamallapuram
	c.	Śrīdevī and Bhūdevī, S.N. Perumāḷ Temple, Tirukkottiyur
	d.	Vāgdevī, southern *sopānabhitti*, Sundaravarada Perumāḷ Temple, Uttaramerur
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	c.	Jyeṣṭhā, Seliyamedu (State Museum), Pondichery
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	b.	Brāhmī, Māheśvarī and Kaumārī, Śaiva rock-cut cave, Malaiyadippatti
	c.	Indrāṇī, Malaiyadippatti
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	d.	Metal icon of Viṣṇu (after C. Sivaramamurti, 1983)
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Plate		Description
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Plate Nos.	XXXIII b	XXXIX c	XLIII b

Sri Madanagopalan, Kanchipuram

Plate No.	II d

Sri K. Varadarajan, Tirupati

Plate Nos.	XLVII b, d,	XLVIII a, b

Dr. A.P. Jamkhedkar, Mumbai

Plate Nos.	XXII c	XXIV a	XLIII d

Ms. Simona Divya, Switzerland

Plate Nos.	XXII a, b

Dr. Vaishali Welankar, Pune

Plate Nos.	XXIII a	XXVI d	XXX e	XXXII d
XXXV c	XXXVI b	XXXIX a	XLI d	XLII d

Sri Sattanathan, Chennai

Plate Nos.	XLIII a, c

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Plate Nos:	III	IV	V a	VII b, c
VIII a	IX b	XI c	XIII a	XIV a
XVIII	XIX	XX	XXI	XXVIII a, c
XXIX b	XXX a, b, d	XXXI d	XXXII a, c	XXXIII c
XXXIV b	XXXV	XLVI b, c, d	XLVII a	LII a, c, d
LIV b	LVI b-f	LVIII b, c	LIX b c	

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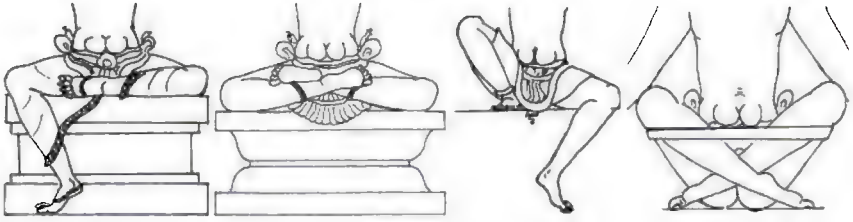

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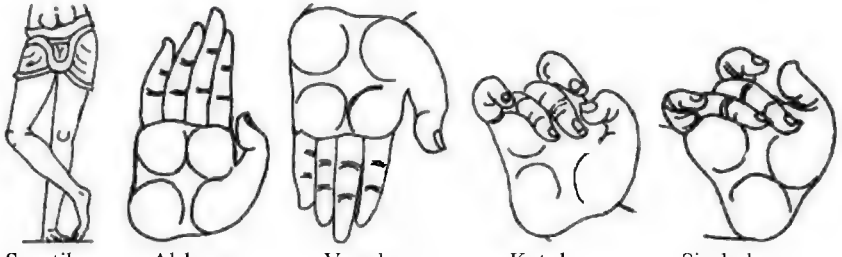

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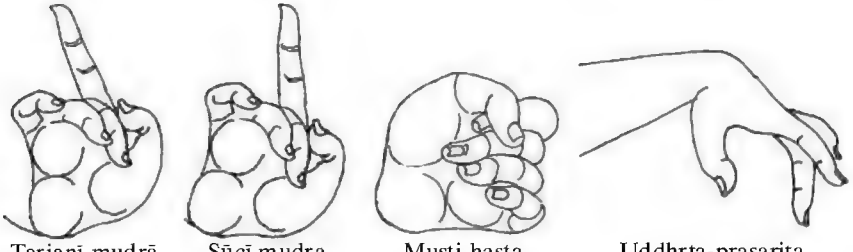

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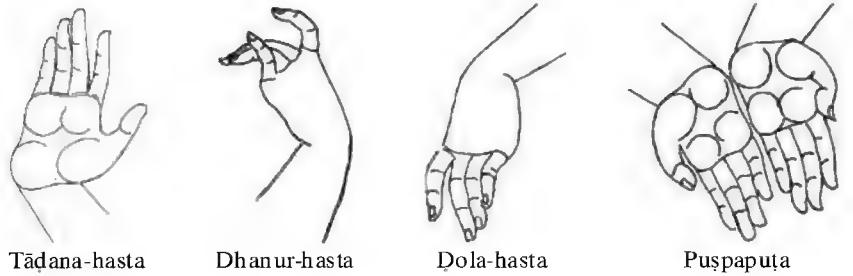

Tāḍana-hasta Dhanur-hasta Ḍola-hasta Puṣpapuṭa

CHAPTER I
INTRODUCTION

"Viṣṇu is highest amongst the gods (*paramaḥ*), Agni is the lowest (*avamaḥ*) and all other gods are in the middle", states *Aitareya-brāhmaṇa*[1] which confirms the position of Viṣṇu as the head of the divine beings. The same concept developed in the *Mahābhārata* and the *Purāṇas* gave raise to further development of the cult of Viṣṇu i.e. *Vaiṣṇavism*. In addition to *Puruṣasūkta*, *Śatapatha-brāhmaṇa* and other Vedic passages, the *Mahābhārata* and *Viṣṇu-purāṇa* were instrumental for the promotion of the *Bhāgavata* cult and for the full-fledged worship of Viṣṇu. In addition to the above, the *bhakti* movement of the *Vaiṣṇava* hymnist saints known as *Āḻvārs* played an important role in the spread of this major cult thus, paving way for the worship and means and media of worship i.e. icons and structures to house the icons. The *Āgamic* literature had further developed this in a grand manner.

The antiquity of *Vaiṣṇava* cult and worship can be traced back to the period of *Mahābhārata*. However, the representations of Viṣṇu can be noted from the time of Pāṇini and concrete evidences in plastic art form are traceable from the time of Heliodorus, a Greek ambassador who erected a *Garuḍa-stambha* at Vidisa (Madhya Pradesh). A number of inscriptions stand as evidences of the icons and the temples. Viṣṇu's icons and temples found not only in India but also in other eastern countries stand examples for the development and status of the *Vaiṣṇavism*. However, one can notice the differences in style and methods of representation in the icons and temples of Viṣṇu in North India and South India, by the injunctions of religious-cum-*śilpa* literarure rather the regional variation and the styles of the sculptors. A survey of Viṣṇu's images and temples belonging to the period prior to 8th century AD especially in South India confirms this but, at the same time, raises a question about the source/key for the architecture and iconography of Viṣṇu. The complete systematic development of *Vaiṣṇava* iconography is to be credited to the religious-cum-*śilpa* literature rather than the *śilpa* texts alone.

The three-tiered temples of Viṣṇu at Kanchipuram (Vaikuṇṭha Perumāḷ), Madurai (Kūṭalaḻakar), Tirukkostiyur (Saumyanārāyaṇa Perumāḷ) and Uttaramerur (Sundaravarada Perumāḷ), all in present Tamil Nadu and belonging to the period prior to 9th century AD, stand the best

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[1] *Aitareya Brāhmaṇa*.1.1.1. *agnirvai devānāmavamo viṣṇuḥ paramastadantareṇa sarvā anyā devatāḥ.*

examples of *Prāsāda* type architecture. The unique feature of all of them is that Viṣṇu is depicted in three postures viz. *sthānaka* (standing), *āsīna* (seated) and *śayāna* (recumbent) in three different *garbha-gṛhas* (sanctum sanctorum) one above the other. Sundaravarada Perumāḷ temple at Uttaramerur is unique, as it has nine *garbha-gṛhas* for nine forms (*nava-mūrti*) of Viṣṇu. Even the architectural features of these temples are astonishing.

A group of religious literature had undoubtedly promoted iconography of Viṣṇu and the structures (temples) for the worship of Viṣṇu. The works on *śilpa-śāstra* are more but as far as *Vaiṣṇava* art is concerned, we come across one complete work viz. *Brāhmīya-citrakarmaśāstra* alone in addition to a manuscript of a work viz. *Citrāgastya* with only a few verses. However, *Brāhmīya-citrakarmaśāstra* does not solve all queries of the sculptures, monuments and structures of Viṣṇu currently found in all the places i.e. rock-cut cave temples and structural temples.

The icons and panels found in the rock-cut caves of South India and the temples still under worship are not just a free-hand creation but also systematic ones with the accuracy of religious injunctions and rules. Therefore, one can safely conclude that the complete development of *Vaiṣṇava* iconography is to be credited to the religious literature called *Āgamas* which also deal with the features of *śilpa* (iconography) and *vāstu* (architecture). The *Vaiṣṇava Āgamas* are *Vaikhānasa* and *Pāñcarātra*. Of these two, the former was only in South India whereas the latter, prevalent in North India, existed side by side in South India in the early period and occupied an important place mainly in ritualistic aspects in the temples of South India later than 9th century AD.

Brāhmīya-citrakarmaśāstra, a complete manual on *Vaiṣṇava* iconography does not include the descriptions of all the icons and panels available in South Indian temples as well as rock-cut caves. Some passages in this work indicate the influence of *Pāñcarātra* views[1] that existed side by side but followed in the Deccan and North India. Therefore, this work cannot be completely taken as supportive.

The early *Pāñcarātra* works i.e. *Jayākhya-saṁhitā*, *Pauṣkara-saṁhitā* and *Sāttvata-saṁhitā*, are more concerned with *mānasa-pūja* (*antaryāga*) and *maṇḍala-ārādhana* (*bahiryāga*) rather than a detailed iconic worship which had been existing in South India almost from 2nd century AD, noted in the *Saṅgam* literature and the hymns of early *Āḻvārs*,

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[1] In the sections of *Dhruva-beras* in *Brāhmīya-citrakarmaśāstra*, addition of a number of female deities and the names given to *dhruva-beras* confirm this view.

the *Vaiṣṇava* hymnist saints. Some of the places are Srirangam, Tiruveḥkha, Tiruttaṇkāl, Thanjavur, Tirukkovalur and Mamallapuram where the present structures and icons, either in original or modified/renovated, stand as witness. The iconographic details found in the *Pāñcarātra* literature like *Pādma-saṁhitā* cannot be dated earlier than 9th century AD, almost the time the *Vaiṣṇava* art and iconography was coming to end in South India and developing very well in North India especially in Gujarat and Bengal. The icons of Viṣṇu, with *gadā* (club) in the lower left hand in the Pallava period confirm the rise of *Pāñcarātra* tradition in South India but this cannot be prior to 9th century AD.

Therefore, it becomes necessary to trace out and study the literature on Viṣṇu's religious iconography and architecture and its development upto ninth century AD, the period easily ascribable to the images of Viṣṇu and temples available in situ, museums and other private collections. A number of inscriptions mentioning the name of *Vaikhānasa* priests and educational institutions parting the knowledge of *Vaikhānasa* scripture, right from the Pallava period, suggest a stronghold of *Vaikhānasa* system in South India upto Deccan and the river Godāvarī.

As far as South Indian religious art and architecture is concerned, it is realized that *Vaikhānasa* works had been key to the promotion and development of icons of Viṣṇu and the temples in the region south side of the river Godāvarī i.e. present Andhra Pradesh, Tamil Nadu, Kerala and Karnataka – the regions of Pallavas, Pāṇḍyas and Colas and also Cālukyas including the Deccan to a certain level.

A posing problem is that most of the works in the form of palm-leaf manuscripts remain with the *Vaikhānasa* priests in different parts of Tamil Nadu and Andhra Pradesh and most of them are in Grantha and Telugu characters with consequent corrupt versions by way of copying and transmitting to the next generations. This is common to all traditions of passing the knowledge inclusive of oral tradition.

Vaikhānasa concept of icon and iconic worship

The *Vaikhānasa* treatises describe how the *samūrta* (iconic) worship is greater than *amūrta* (uniconic) worship.[1] The worship to the Supreme One i.e. Viṣṇu is of two types i.e. *amūrta* and *samūrta*. *Amūrta* is uniconic worship of Viṣṇu in *agni* (fire) in the *yajña-kuṇḍa* or *Sūrya-maṇḍala*, for Agni and Sūrya are the different forms of Viṣṇu.[2] *Samūrta* is worship of Viṣṇu in icons created in consonance with the *Āgamic* texts.

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[1] *KJK*.1 p.2–3; *KLA*.1.30b–31a; *KRA*.15–16; *SAA*.1.28b–29a; *VAK*.1 p.5; *YAJ*.1.10–13a.

[2] This is detailed in the Chapter on *Dhruva-beras*.

However, the worshipping ways are same in both. The *amūrta* worship, concerned with only the doer (*yajamāna*), cannot survive in the absence of the doer, and, therefore, all efforts become vain. *Samūrta* (iconic) worship continues for generations even after the doer perishes. Therefore, the iconic worship is preferred. Moreover, Kāśyapa states that both the eyes and the mind are delighted through the worship of the icons and remembrance of the Lord.[1]

Further, the authors justify iconic and uniconic mode of worship and equate the *samūrta* worship with *amūrta* mode which is *Vedic* and an antique mode of worship.[2] They state that *samūrta* is greater than *amūrta*. *Agnihotra* (*agni-ārādhana*) is admissible to the *dvijas* (twice-born) and the ones eligible for *agni-pūjā*. Iconic mode of worship is *agni-hotra* for the ineligible and the same is a sort of expiatory ritual (*śānti*) for the ones eligible for *agni-pūjā*. This mode of worship results in all sort of enjoyment in this world and yields *mokṣa*.[3] Moreover, it is interesting to note that the *Vaikhānasa* authors equate five forms of Viṣṇu with five types of *agni* (fire) meant for daily worship.[4] The three types of images to be installed in the sanctum are considered to be other forms of three-fold fire (*Tretāgni*).[5]

Thus, with the change of mode of life, the *Vaikhānasa* authors prescribe the iconic worship which is possible for all the people in the society. Moreover, the authors have presented a simple way of worship of the Supreme One i.e. Viṣṇu who is beyond the thoughts and who is not easily accessible even to the *Yogins*. It is well observed, "... God, who is infinite and beyond all kinds of temporal, spiritual and objective limitations, and who, for that reason, could not be described and depicted accurately with the instruments of measurement and evaluation that are finite, becomes accessible to man by taking a physical body in the shape of an idol. Along with the idol, there also came into existence the mystic diagrams drawn to specific scales on metals or other materials with the letters of the mantra relating to the particular deity being set in specified spots."[6] Atri states that the Lord, out of compassion, resides in the icon, *kūrca* (made of *darbha* grass) and water (in the pitcher) and receives the worship of the ardent devotees.[7]

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[1] *KJK*.1 p.3.
[2] *KLA*.1.27b–29; *VAK*.1 p.3; *YAJ*.1.9.
[3] *YAJ*.1.7b–8.
[4] *VAS*.3.176b–177a.
[5] *PRA*.25.107.
[6] V. Varadachari, *Agamas and South Indian Vaisnavism*, p.22.
[7] *SAA*.31.66b–67a.

This sort of iconic worship is obviously the influence of *Bhagavad-gītā*, *Viṣṇu-purāṇa* and undoubtedly the *bhakti* movement of the *Vaiṣṇava* saints (*Āḻvārs*) and the *Śaiva* saints (*Nāyaṉmārs*). The seed of *bhakti* present in the *Upaniṣads* become well-expressed in the *Bhagavad-gītā* as one of the means for the perception of the Imperceptible One.[1]

The *Vaikhānasa* authors who emphasize the above in the form of iconic worship clubbed with *Veda-mantras*, therefore, throw light on this path to attain *mokṣa*.[2] Thus, the iconic worship is sanctioned the status on par with Vedic rituals. It is true that the *Veda-mantras* are used for every ritual right from the testing of the soil (*bhū-parīkṣā/karṣaṇādi*) to consecration (*pratiṣṭhānta*) and further rituals both in the temples and houses. This is probably the *Vaikhānasa* authors emphasizing a new trend might have anticipated the objections from the other followers of Vedic rituals like *Mīmāṁsakas* with whom Yāmunācārya, the preceptor of *Viśiṣṭadvaita* philosopher Rāmānuja and Jayantabhaṭṭa, a prominent author in *Kāśmīra-śaivism*, had to fight for the validity of the same in later times.[3]

The influence of the hymns of the *Āḻvārs* and *Viṣṇu-purāṇa* could have supported the view of the *Vaikhānasa* authors for the well-systematized development of the *Vaiṣṇava* iconography of *Vaikhānasa* system. However, the seed is found in the *Bhagavad-gītā* which states that God stabilizes the faith of a particular devotee in that very form (*tanu*) chosen by the latter for worship with faith and reverence and, therefore, the devotee obtains his desired enjoyments ordained by Him.[4] The same concept is presented in a hymn by Poykaiyāḻvār, the earliest amongst the *Āḻvārs*, that the devotees worship the Lord in whatever forms (icons) they can conceive Him according to their knowledge and placing his icons on

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[1] *Bhagavad Gīta*, 11.54: *bhaktyā tvananyayā śakya ahamevaṁvidho'rjuna /*
jñātuṁ draṣṭum ca tattvena praveṣṭuṁ ca parantapa //

[2] *YAJ*.1.5–6.

[3] Yāmunācārya (c. 916–1041 AD) in his *Āgamaprāmāṇya* and Jayantabhaṭṭa (c. 883–902 AD) in his *Nyāyamañjarī* present rejoinder in support of *Āgamas* and their validity with Vedic sanction. It appears that the opposition is concerned with *Pāñcarātra* and *Śaiva Āgamas* but not with the *Vaikhānasa Āgamas* probably on account of their being supported and sanctioned by the sage Vikhanas, author of *Kalpa*, *Gṛhya* and *Śrauta* and *Dharma sūtras*, and his disciple sages Marīci, Atri, Kāśyapa and Bhṛgu.

[4] *Bhagavad Gītā*, 7.21, 22: *yo yo yāṁ yāṁ tanuṁ bhaktaḥ śraddhayārcitumicchati /*
tasya tasyācalāṁ śraddhām tāmeva vidadhāṁyaham //
sa tayā śraddhayā yuktastasyārādhanamīhate /
labhate ca tataḥ kāmān mayaiva vihitān hi tān //

the walls and against the walls.[1] The same *Āḻvār* states that Viṣṇu, possessor of *cakra* (*āḻi*), assumes the form, name, complexion and whatever other features His devotees desire.[2] This hymn of Poykaiyāḻvār is commented by the Emperor of Commentators (*Vyākhyāna cakravarti*) i.e. Periyavāccāṉpiḷḷai, "The devotees pray to the Lord (sentient and inner controller of all) to be present in a form (icon) which is indeed immovable and insentient (*acetana*)."[3] The same view is also expressed by Nammāḻvār.[4] Pūtattāḻvār, the second in the first three early *Āḻvārs* (*Mutal Āḻvār*), presents in a beautiful way the *antaryāmitva* and *arcāvatāra* that the Lord resides in the minds of the devotees (as *antaryāmi*) and, as *arcāvatāra*, at Tañcai (Thanjavur), Araṅgam (Srirangam), Taṇkāl (Tiruttankal), Māmallai (Mamallapuram), Koval (Tirukkovalur) and Kuṭantai (Śārṅgapāṇi at Kumbhakonam).[5] Such authoritative observations promoted the *arcā* or iconic concepts. As such, *arcā* became *arcā-avatāra*. Marīci states that the Lord descends in the form of icon (*arcā*) for easy access to the devotees aspiring all sorts of desires and liberation, for the other forms of Viṣṇu viz. *Para*, *Vyūha* and *Vibhava* are difficult even for the *yogins* through the *aṣṭāṅga-yoga* and other means.[6] It is well observed,

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[1] *Mutal Tiruvantāti*, 14: *avaravar tāntām arintavāretti*
ivarivar emperumāṉeṉṟu cuvarmicaic
cārttiyum vaittum toḻuvar ulakaḷanta
mūrttīyuruve mutal.

[2] *Ibid.*, 44: *Tamarukantatevvuruvam avvuruvam tāṉe*
Tamarukantatepper marrapper tamarukantu
Evvaṇṇam cintittu imaiyātiruppare
Avvaṇṇamāḻiyāṉām.

[3] *Mutal Tiruvantāti* (with commentaries), ed. S. Krishnaswamy Ayyangar, p.206.

[4] *Tiruvāymoḻi*, 2.9.6: '*makiḻkoḷ teyvam ulokamalokam*'
Ibid., 8.1.4: *umarukantukantavuruvam niṉṉuruvamāki*
uṉtaṉakkaṉparāṉāravar
ukantamarnta ceykaiyuṉmāyai
arivoṉrum caṅkippaṉ viṉaiyeṉ

[5] This hymn confirms the earliest icons and temples of South India and most of them are referred to in *Saṅgam* literature.
Iraṇṭām Tiruvantāti, 70:
tamaruḷḷam tañcai talaiyaraṅkam taṇkāl
tamaruḷḷuntaṉporuppuvelai tamaruḷḷum
māmallaikoval matiḷkuṭantaiyeṉparel
evallaventaikkiṭam.

[6] *Ānanda Saṁhiṭā* of Marīci.14.9–12:
tathaiva sarvajīvānāṁ duḥkhanāśanahetave /
sulabhānmokṣasiddhyai ca bhavatyarcāsvarūpadhṛt //
paravyūhādayaśceme kleśādeva hi mokṣadāḥ /
aṣṭāṅgayogairdhyānādyaistapobhirduḥkhasādhanaiḥ //

"The concept of admitting a finitized form for the Infinite Supreme Being is based on two assumptions. God can make Himself manifest at any time at His own will. The manifested form is as much God's as the unmanifested one is. God presents Himself in this form for the sake of His devotee, and so God's presence in the idol cannot be questioned. Secondly, God's immanence, when it is displayed in the idol, cannot also be explained away. Therefore, the finitized form of God as idol must be taken to have been known to Indians from very ancient times on the authority of the *Āgamas*."[1]

Kāśyapa states that even the deities like Brahmā who cannot perceive the full form of Viṣṇu draw His form in their minds with the help of the brush in the form of *bhakti* and, later on, they perceive Him and meditate upon Him.[2]

Thus, being influenced by the iconic concepts of early and contemporary texts and the saints, the *Vaikhānasa Āgamic* tradition made the rule of iconic worship in the temples and houses and thus, promoted the iconography and architecture that has been continuing for centuries. It is to be noted that the *Vaikhānasa* tradition did not commence the mode of iconic worship but helped for the promotion of the then existing iconic worship by making the rules, in order to sustain the tradition, for the perfect iconography and architecture for the worship of Viṣṇu ensuring the durability of the media of the worship i.e. icons (*arcā-bera*) and their abodes i.e. temples. Undoubtedly, on account of this perfection, a number of icons and temple-edifices as well as the tradition of *mūrti-pūjā* have been surviving for centuries.

Philosophy of *Vaikhānasa* system in brief

Viṣṇu, who is known by that name on account of his all-pervasiveness,[3] exists in five forms viz. *para*, *vyūha*, *vibhava*, *arcā* and *antaryāmin*. He pervades the entire universe and rests there as its inner controller. The entire universe represents His limbs and parts of His form.[4]

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cirāddadati jīvānāṁ mokṣamanyaissudurlabham /
arcārūpastu sulabhāddadāti paramaṁ padam //

[1] V. Varadachari, *op. cit.*, p.22–23.

[2] *KJK*.51 p.91.

[3] *SAA*.31.55a: *viśvavyāpanaśīlatvāt Viṣṇurityeva kīrtyate /*
Mahānārāyaṇa Upaniṣat, XIII.5:
antarbahiśca tatsarvam vyāpya nārāyaṇaḥ sthitaḥ.

[4] *KJK*.50 p.86–87.

He is the constant companion of Śrī who is *prakṛti* and *śakṭi*. Therefore, both of them must be worshipped together.[1]

Viṣṇu[2] is the *Para-brahman* who is soul and seed of the universe, omnipotent, omniscient and omnipresent and he is the embodiment of all four *guṇas* (eternal qualities) viz. *dharma*, *jñāna*, *aiśvarya* and *vairāgya*. He exists in four identical forms known as *Vyūha*. Therefore, one of his epithets is '*Caturvyūhātman*'. He is in two forms i.e. *sakala* and *niṣkala*. He is invoked in the immovable (*acala*) *dhruva* icon and is known as *niṣkala*; *Kautuka-bera*, movable abode of Viṣṇu, is known as *sakala*.[3] This is the reason, obviously, the *dhruva* or *kautuka* icon must be fashioned in *uttama daśa-tāla* in order to invoke the Supreme One for worship.

Viṣṇu is present in also other four forms, identical but different by four qualities viz. Puruṣa, Satya, Acyuta and Aniruddha, all of them differ from other by their prominent qualities i.e. *dharma*, *jñāna*, *aiśvarya* and *vairāgya* respectively.[4]

Vibhava is the forms of His incarnations (*avatāra*) to sustain *dharma* when *adharma* prevails. Importance has been given to the *avatāra* forms probably by the influence of the *Āḻvārs* and *Viṣṇu-purāṇa*.[5]

Antaryāmin is the inner controller of all in the world. Viṣṇu, accompanied with Śrīdevī, Bhūdevī and *pārṣadas* (divine attendants) and endowed with all his features, resides in the heart (*hṛdaya-ambuja*) of every living being and enables them to function well with His thoughts. He remains on the *śikhā* (tip of the flame) of the fire that shines brightly in the heart. The *śikhā* of the flame is very small (subtle) like *śūka* (tip) of the *nīvāra* grain which indicates His being instrumental for everything of the *jīva* controlled by His *māyā*. He is perceived through meditation through the divine vision.[6]

Arcā is a sort of *avatāra* to be present in the icons to satisfy the devotees and to receive whatever the devotees offer. As far as the iconography is concerned, all the forms except *antaryāmin* are to be represented in the plastic art form or any sort of depiction which is known as *arcā-bera* (icon). This is the core of the philosophy of *Vaikhānasa* system. Viṣṇu's worship yields the result of all sorts of sacrificial rituals;

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[1] *Ibid.*, 35 p.65–66.
[2] *Ibid.*, 35 p.65.
[3] *Ibid.*, 55 p.96.
[4] This is detailed in the Chapter on *Vyūha* forms.
[5] *Viṣṇu Purāṇa*, I.4.17: *bhavato yatparaṁ (rūpam) tattvaṁ tanna jānāti kaścana/ avatāreṣu yadrūpaṁ tadarcanti divaukasaḥ //*
[6] *PRA*.33.23–30; *VAK*.91 p.502–503.

without His worship, all *Vedas*, *śāstrās*, practices (*ācāra*) and wealth become inauspicious in the way the world cannot be salutary without the sun; through the worship of Viṣṇu invoking Him in the icon set up in the temple, one can attain *mokṣa*; the worshipper ensures the attainment of the Supreme Abode for ten generations before and after him; one who is the *yajamāna* (donor) of any of the five i.e. temple, *dhruva-bera*, *kautuka-bera*, consecration of icons and renovation, gets the status of Viṣṇu and gets established in the world of Viṣṇu i.e. *Mokṣa*; such person, after casting off his body in the world, gets a divine form with four arms, holds *cakra* and *śaṅkha*, gets the complexion of *śyāmala*, is adorned with Śrīvatsa, mounts on Vainateya (Garuḍa) and reaches the world of Viṣṇu, from where no one returns, states Kāśyapa justifying the worship of Viṣṇu where the view of *Bhagavad-gītā* is well expressed in the *Vaikhānasa* work.[1] It is interesting to note the view of *Pauṣkara-saṁhiṭā*, one of the three early *Pāñcarātra* works, in support that the devoted *Vaikhānasas* worship Viṣṇu without expecting any result and, at the end of the life, they attain the status of Vāsudeva (*vāsudevattva* = *Viṣṇuttva*).[2]

The entire philosophy of *Vaikhānasa* tradition focuses on the attainment of *mokṣa* through only iconic worship of Viṣṇu in addition to the worship in the fire-altars (*yajña-kuṇḍas*). The *Vaikhānasa* authors, like the other *Āgamas*, emphasize this mode which is possible for every one and for every time and place. Moreover, out of the four modes of Viṣṇu's worship viz. *japa* (practice of *mantras*), *huta* (sacrificial rituals in fire),

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[1] *KJK*.20 p.37–38.
Ibid., 20 p.38:
anyalokagatāḥ sarve punarāvartinaḥ viṣṇulokagatānām nāstyāvṛttiḥ /
Bhagavad Gītā.8.21: *avyakto'kṣara ityuktastamāhuḥ paramāṁ gatim /*
Yadgatvā na nivartante taddhāma paramaṁ mama //

[2] The following verses are cited in the Introduction (Sanskrit) of *Samūrtārcanādhikaraṇa* (p.xxii) as of *Pauṣkara-saṁhitā* of *Pāñcarātra* group. However, the edition of Yatirajasampatkumara (Ch.36.260b–262a) reads '*ekāyanākhya*' instead of '*Vaikhānasākhyā*'. It is not clear from where these verses are cited and presented in the Introduction.

viprā vaikhānasākhyā ye te bhaktāstattvamucyate /
ekāntinastu sattvasthā dehāntaṁ nānyayājinaḥ /
kartavyamiti deveśam saṁyajante phalaṁ vinā /
prāpnuvanti ca dehānte vasudevatvamabjaja //

V. Varadachari too (*op. cit.*, p.77) doubts the authenticity of these verses, for such attitude of worship is the aim of the *Pāñcarātra* school where the mundane aspirations are not concerned with.

dhyāna (contemplation through *aṣṭāṅga-yoga*) and *arcana* (iconic worship), the last one yields all the results, advocates Marīci.[1]

Brief history of *Vaikhānasa* system and literature

Sage Vikhanas, the author of *Dharma*, *Gṛhya*, *Śrauta* and *Kalpa sūtras*, is the founder of this system. He is also identified with Brahmā. He can be credited with introduction of Viṣṇu worship following the ritualistic features of Vedas as per the instructions of the Lord Viṣṇu.[2] He is cited in the contemporary *Gṛhya* and *Śrauta sūtras* as an authority for ritualistic practices.[3] Vikhanas, in turn, instructed his disciples.

The *Vaikhānasa* works differ from the system of *Pāñcarātra* on account of their nature. *Vaikhānasa* system is very soft (*saumya*) which can be followed in worship of Viṣṇu installed in the temple, in the town or village whereas the *Pāñcarātra* system, a *Tāntric* or *āgneya* one, should be used outside villages or towns especially in the forests, mountains or on the river-banks. Thus, the *Vaikhānasa* system claims its validity and authenticity on par with the *Vedas*. Moreover, the *Pāñcarātra* system, according to the authors of *Vaikhānasa*, is suitable for attaining *mokṣa* rather than mundane results.[4] As such, the *Pāñcarātra* system is termed as the one useful for the *vānaprasthas* or *mumukṣus* (desirous of *mokṣa*).

The *Vaikhānasa Āgamic* treatises enumerate the names of the disciples of Vikhanas uniformly in addition to the works compiled by them to propagate the *Vaikhānasa* system of rituals. They are Atri, Bhṛgu, Kāśyapa, Marīci, Pulastya, Pulaha, Kratu, Vasiṣṭha and Angiras. Of them, the first four are mentioned as the authors of many works. Reference to Angiras as an authentic person is made in *Kriyādhikāra* of Bhṛgu.[5] However, his name is not in the list whatever of authors of *Vaikhānasa* treatises.

Atri

Atri's works are generally called *Tantras*. His four works are *Pūrva-tantra*, *Ātreya-tantra*,[6] *Viṣṇu-tantra* and *Uttara-tantra*. It is said that these four works together number 80,008 *granthas*.[7]

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[1] *VAK*.95 p.508–509.
[2] *Ibid.*, 101 p.521.
[3] Varadachari, *op. cit.*, p.84–85.
[4] *KLA*.41.3a–6a; *KRA*.1.17a–18.
[5] *KRA*.14.160a.
[6] *Ātreyatantra* is published as *Samūrtārcanādhikaraṇa*.
[7] A *grantha* is a verse in *anuṣṭup* metre.

Bhṛgu

Bhṛgu's works generally called *Adhikāras* are thirteen viz. *Khilādhikāra*, *Purātantra*, *Vāsādhikāra*, *Citrādhikāra*, *Mānādhikāra*, *Kriyādhikāra*, *Arcādhikāra*, *Yajñādhikāra*, *Varṇādhikāra*, *Prakīrṇādhikāra*, *Pratigṛhyādhikāra*, *Niruktādhikāra* and *Khilādhikāra*. It is said that his works comprise 80,008 granthas. Bhṛgu, while detailing some aspects in his *Kriyādhikāra*, refers to his other works viz. *Niruktādhikāra*,[1] *Vāsādhikāra*[2] and *Khilādhikāra*[3] and, therefore, *Kriyādhikāra* might have been his last work. *Mānādhikāra* is referred to in *Khilādhikāra*.[4]

Kāśyapa

Kāśyapa's compilations named *Kāṇḍa* are three viz. *Satya-kāṇḍa*, *Tarka-kāṇḍa* and *Jñāna-kāṇḍa*, all of them totally consisting of 64,000 *granthas*.

Marīci

Marīci, who is cited by other *Vaikhānasa* authors as authoritative amongst them, has to his credit eight works viz. *Jaya-saṁhitā*, *Ānanda-saṁhitā*, *Saṁjñāna-saṁhitā*, *Vīra-saṁhitā*, *Vijaya-saṁhitā*, *Vijita-saṁhitā*, *Vimala-saṁhitā* and *Jñāna-saṁhitā*, all in total comprising of 1,84,000 *granthas*.

These four authors, the immediate disciples of the sage Vikhanas, cross-refer to each other whenever their views differ from that of others probably due to the local practices and customs prevalent in the region they settled in or migrated to in later times. Hence, the fixing of an exact chronological order of their treatises is a big task. However, the following analytical approach may be helpful in this regard.

Kāśyapa and Marīci who do not refer to any other particular author but referred by other authors must have been earlier to the other two viz. Atri and Bhṛgu. Atri uses the term '*pūrvaja*' in his work *Samūrtārcanādhikaraṇa*.[5] The term in singular meaning 'early one' may denote his preceptor i.e. sage Vikhanas. On the other hand, it may also be pointing to any other sage. His mention of Kāśyapa[6] and Marīci[7] indicates

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[1] *KRA*.29.221.
[2] *Ibid.*, 4.57a.
[3] *Ibid.*, 16.64a.
[4] *KLA*.7.55a.
[5] *SAA*.32.43b.
[6] *Ibid.*, 45.71.
[7] *Ibid.*, 45.71.

that Atri must have succeeded these two authors but contemporaneous with Bhṛgu as both Atri and Bhṛgu mutually cross refer in their works.[1]

Bhṛgu makes passing references to Kāśyapa, Atri and Marīci in his *Kriyādhikāra*.[2] Hence, it is possible to consider Bhṛgu last in the list of these four major authors of *Vaikhānasa* works. His referring to Angiras in *Kriyādhikāra*[3] indicates that he must be later to Angiras whose works do not have mention in the *Vaikhānasa* works uniformly listed by all the four authors.

Date and place of the extant *Vaikhānasa* treatises

The *Vaikhānasa* School was confined to the region between the river Godāvarī and the southern end of India and its influence in Karnataka and the Deccan is undeniable. This was on account of the cultural contacts between these regions as well as the military campaigns of the Cālukyas and Pallavas.[4] The sculptural panels in Karnataka (Badami and Aihole) and the Deccan (Ellora) as well as the rock-cut caves at Namakkal stand as the best examples for the same. As Nigam[5] points out, *Vaiṣṇavism* flourished in the Andhra region during the 3rd century AD and the focus shifted to South India where the *brāhmaṇic* religions could not develop in full-fledged way till the Kalabhras were uprooted by the Pallavas and Pāṇḍyas by 5th–6th centuries AD. However, a number of Viṣṇu temples praised in the hymns of early *Āḻvārs* and in the *Saṅgam* works like *Paripāṭal* and *Maṇimekalai* stand witness to the prominence of full-fledged *Vaiṣṇava* tradition and this tradition had been well promoted right from this time. As far as the *Vaiṣṇava* art and architecture are concerned, the period from 5th century to 9th century AD is significant for reaching its zenith under the patronage of Pallavas and Pāṇḍyas and their vassals in South India, and, in a similar manner, of the Cālukyas and Rāṣṭrakūṭas in Karnataka and the Deccan, all of them almost following the prescriptions of *Vaikhānasa* schools. However, there is no basis to deny the influence and impact of *Pāñcarātra* School which had prominence in other parts of India at least right from the time of the Guptas.

The authors of *Vaikhānasa* works unanimously assign the origin of the *Vaikhānasa-śāstras* to the sage Vikhanas, who had revealed to his immediate seven disciples viz. Atri, Marīci, Kāśyapa, Bhṛgu, Pulastya, Pulaha and Kratu. The first four sages had composed many *Saṁhitās*. As

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[1] *Ibid.*, 45.71.
[2] *KRA*.16.19a; 23.140b; 27.90.
[3] *Ibid.*, 14.160a.
[4] K.V. Soundara Rajan, *Glimpses of Indian Culture*, p.65.
[5] A.L. Nigam, 'Early Iconography of Vishnu in Andhra', *Śrīnidhiḥ Perspectives in Indian Archaeology, Art and Culture* (Shri. K.R. Srinivasan Festchrift), p.127.

such, the date of the sages must be the same as the one assigned to sage Vikhanas, the author of *Kalpa-sūtras* and *Gṛhya-sūtras*. In case Vikhanas is assigned a date prior to 800 BC, his disciples should also be of the same period. However, the development of *Vaiṣṇava* religious worship and religion indicate that the treatises of the four sages must be ascribed to the period later than 2nd century AD, as P.K. Gode[1] clearly points out, but earlier to 9th century AD, the period attesting the full-fledged application of the injunctions of the *Vaikhānasa* works in art and architecture.

T.A. Gopinatha Rao[2] assigns the period of *Vaikhānasa Āgamas* between ninth and twelfth century AD based on the occurrence of the term *Draviḍa Veda* in the verses of works of *Vaikhānasa Āgama*. However, it is unreasonable, for it may be possibly an interpolation. Moreover, according to *Vaiṣṇava* hagiology, Tirumaṅkai Āḻvār was the one who started the recitation of *Draviḍa-veda* (*Divyaprabandha*) in the temple at Srirangam. The term '*Draviḍa-veda*' does not appear in any other *Vaikhānasa* work but in the manuscript of *Vaikhānasāgama*, a variant of *Vimānārcanākalpa*, consulted by him. However, it is to be noted that *Vaikhānasāgama* text is full of scribal errors which had been corrected and presented by Rao himself. It is found everywhere that both technical and non-technical works handed over to the succeeding generation generally in oral tradition, had included many techniques and terminologies found in such period.

The extant *Vaikhānasa* works cannot be ascribed to the period of its original authors on account of internal references to terms and grammatical rules. Therefore, one should take these four authors as the beginners of particular tradition or school which has been carried generation after generation, at the same time incorporating in their schools the architectural and sculptural features of different regions with necessary modifications in consonance with the development in the architecture and sculpture as well as the rituals necessitated by the changing religious conditions. For instance, the water-chute (*praṇāla*) was absent in the temples of the early period on account of the icons being in stucco or painting on the wall when only the water was sprinkled on the icon. In later times, when many festivals and rituals developed for the satisfaction of the *yajamāna* and bathing ceremony (*abhiṣeka*) was introduced, a *snāna-bera* evolved or the *dhruva-bera* got modified into stone to please the *yajamāna*. Such rituals promoted the *praṇāla* and other types of icons in the temples. However, the basic practices of rituals had not been lost. Therefore, the

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[1] P.K. Gode, 'Some Cultural Gleanings from the *Jñānakāṇḍa* of the *Kāśyapasaṁhitā* of the *Vaikhānasas*', *Studies in Indian Cultural History*, Vol. I p.256.

[2] T.A. Gopinatha Rao, *Elements of Hindu Iconography*, Vol.I, Pt.I, pp.56–58.

Āgamic tradition included more new features with the developing time. In this way, the four schools of *Vaikhānasa* tradition begun by Marīci, Kāśyapa, Atri and Bhṛgu on the path shown by the sage Vikhanas developed upto the ninth century only. The names appearing in the extant texts also confirm the school rather than any individual author.

These four schools differ from others in some aspects obviously on account of the local customs and practices influenced by geographical reasons. As the four schools quote each other, the chronological order cannot be exactly determined.

Therefore, the probable date of the extant *Vaikhānasa* works must be concluded with the architectural and iconographic data by survey of icons and iconographical features available in the temples and monuments, in comparison with the textual data of the present version of these treatises in addition to the contemporary works on *śilpa* (iconography), if necessary.

Trimūrti cult and date of *Āgamas*

The *Vaikhānasa* treatises, amongst the *Āgamic* literature of both *Vaiṣṇava* and *Śaiva* sects, are the earliest to prescribe the shrines for the three major deities of *brāhmaṇic* cult together, undoubtedly for two reasons – a) the influence of the hymns of the *Vaiṣṇava* saints (*Āḻvārs*) who mention the three deities Viṣṇu, Brahmā and Śiva as the three forms of Viṣṇu but Viṣṇu as the prime one, and b) to accommodate Śiva, the deity gaining in prominence and popularity due to influence of the *Māheśvara* cult that started spreading in South India. The Trimūrti concept is prescribed in plastic art form for worship by *Vaikhānasa* tradition with the rule that Brahmā should not be in the middle.

As far as the monuments are concerned, the earliest one is the rock-cut cave temple dedicated to the Trinity at Mandagappattu (Tiruvannamalai district in Tamil Nadu) and this is supported with the inscription of the Pallava ruler Mahendravarman I (c. 580–630 AD) who claims to be the creator of the first temple without using the usual perishable construction materials like brick, etc. Excepting the marks of painting, no image is perceptible. Therefore, the array of the Trimūrtis is not traceable.

Another Pallava Trimūrti rock-cut is at Mamallapuram (c. 7th century AD) where the middle cell is of Śiva and the northern and southern cells are of Brahmā and Viṣṇu respecively; all the icons are in relief form (*citrārdha*).

In the rock-cut cave No.IV at Mogalrajapuram in Andhra Pradesh (c. 660–700 AD), the inner wall divided into three sections accommodates a square pedestal for Śiva (*liṅga*) in the middle and Brahmā and Viṣṇu on

the left and right sides respectively. Both are four-armed holding their weapons (attributes) and they are depicted in *samapādasthānaka* pose on circular pedestals probably *padmapīṭha*. Their posture indicates their level in equal position (Plate XLVII a).

In the Trimūrti panel in the rock-cut cave No.XXVII at Ellora (c. 675–700 AD), Viṣṇu is shown in the middle and Brahmā and Śiva are on the right and left respectively. All of them in *samapādasthānaka* standing posture carry the *āyudhas*, strangely all of them are shown as long staffs.[1]

Chronologically, the last panel of Trimūrti (c. 760–790 AD) is in cave No.XVI (Laṅkeśvara cave) at Ellora where Śiva is in the middle and Brahmā and Viṣṇu are on the sides but their height and *tāla*, accompaniment of consorts and *vāhana* express their coordinative level. All the images are in *samapādasthānaka* standing posture and have their usual features.

The concept of Trimūrti appears from the time of early *Āḻvārs* (c. 200 AD), and represented in plastic art form the later part of 6th century AD. A number of rock-cut caves of Pallavas stand as good examples. However, the representations did not continue after 8th century AD. This was the time the Trinity concept developed as the *Pañcamūrti* (*Pañca-āyatana*) concept which is witnessed by the additional excavation of the cells in a few earlier rock-cut caves of the Pallavas by this time. Such developments started taking place also in the cave at Undavalli[2] (c. 660–800 AD) in Andhra Pradesh, the cells planned for Śiva, Gaṇeśa, Durgā, Sūrya, Viṣṇu, Brahmā and Kārttikeya (Skanda) ending with *Ṣaṇmata*. This indicates Sūrya and Skanda were becoming prominent as in Tiruchirappalli rock-cut cave together with their representations in plastic art form in the *grīvā-koṣṭha* at Kalukumalai (near Tirunelveli, Tamil Nadu) monolith of the Pāṇḍyas.

The *Māheśvara* cult penetrated into South India after which developed the rivalry with *Siddhānta Śaivism* and *Vaiṣṇavism* and a few *Śaivite* representations started to appear such as Liṅgodbhava and Śarabhamūrti (12th century AD).

With the above survey, the probable date of present version of *Vaikhānasa* works can be ascribed to the period prior to 8th century AD.

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[1] The photograph is reproduced in *Cave Temples of the Deccan* (Plate. LXI-B).
[2] K.V. Soundara Rajan, *Cave Temples of the Deccan*, p.286

Other icons and date of *Āgamas*

Vakratuṇḍa (Gajānana/Gaṇeśa), the signature icon of the Cālukyas,[1] and Jyeṣṭhā and *Saptamātṛkā-gaṇa*,[2] the divinities of *Māheśvara* cult of Karnataka and the Deccan, had gained prominent positions in the *Vaikhānasa* tradition both in the temples and rituals and their invocation became obligatory. These divinities appeared in plastic art form in South India in the rock-cut caves of Pāṇḍyas and Muttaraiyars[3] outside *Toṇḍai-maṇḍalam* about 7th century AD and they appeared for the first time in Pallava region only by the time of Narasiṁhavarman II Rājasiṁha (c. 700–728 AD) inside the niches (*kūḍu*) and in the cloister of Kailāsanātha temple at Kanchipuram. Undoubtedly, the *Vaikhānasa* tradition was instrumental in elevating the status of these divinities, with *Vedic* sanction, but excepting Gaṇeśa they are hardly represented in plastic art form in Viṣṇu temples. Almost by this time, these divinities had been absorbed more in *Śaiva Āgamic* tradition of South India by the influence of the *Māheśvara* cult that had spread widely and gained prominence by the 7th century AD. However, the hymn of the *Vaiṣṇava* saint Toṇṭaraṭippoṭi Āḻvār[4] (prior to Tirumaṅkai Āḻvār) clearly indicates that Jyeṣṭhā was losing her position in the society and was becoming infamous as the inauspicious one.

The representation of Gaṇeśa and Durgā on the outer wall of *antarāla* or *mukhamaṇḍapa* was one of the prescriptions of *Vaikhānasa* tradition. Such representations in the Ellora caves of Rāṣṭrakūṭas, as observed by Soundara Rajan, was the impact of *Āgamic* prescriptions that had become the rule and practice of post-*Āgamic* period.[5] These caves

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[1] K.V. Soundara Rajan, *Glimpses of Indian Culture*, p.65.

[2] The Cult of *Saptamātṛkā-gaṇa* can be traced back to 4th century AD. However, they assumed wider prevalence almost by 7th century AD. (Detailed by Shivaji K. Panikkar, 'The Regional Tradition of Early and Medieval Sapta Mātṛkā Sculptures in Western India (Rajasthan and Gujarat)', *Studies in Jaina Art and Iconography and Allied Subjects*, p.5566).

[3] K.R. Srinivasan, *Cave Temples of the Pallavas*, p.2, 176 (n).

[4] *Tirumālai*, 10: '*ceṭṭaitaṉ maṭiyakattuc celvam pārttirukkiṉṟīre*' means that the people expect the prosperity from Jyeṣṭhā, the inauspicious one, when the Lord Viṣṇu is available for all sorts of prosperity.

[5] K.V. Soundara Rajan, *Cave Temples of Deccan*, p.25.
'Neither the trikuṭāchala formula with main chamber and two side shrines adjoining the front vestibule nor the indiscriminative mixing of all the cult divinities, is the feature of Rāshṭrakūṭa caves which show, if anything, a disciplining of the iconographic concepts to be shown in a Vaishnava or Saiva cave, and thus more in tune with the post Āgama era'.

ascribed to the period c. 750–850 AD, confirm the date of the present *Vaikhānasa Āgamic* works prior to 8th century AD.

Śiva is represented in three forms viz. *avyakta* (*liṅga*), *vyakta* (iconic form like Somāskanda) and *vyaktāvyakta* (*mukhaliṅga*).[1] Of these, the representation of Śiva in *avykta* (*niṣkala*) aspect i.e. *Liṅga* form is one of the concrete source for fixing the probable date of *Vaikhānasa* works. *Liṅga* form, a product of the *Māheśvara* cult, which appeared in the cave temple of Pāṇḍyas and Muttaraiyars outside *Toṇḍai-maṇḍalam*, appeared for the first time in the Pallava region during the time of Narasimhavarman II Rājasiṁha (c. 700–728 AD). The mode of worship in the *Śaivite* cells in the rock-cuts like Mandagappatu was stucco or painting on the backwall of the cell. The representation of Somāskanda as bas-relief on the back-wall right from the time of the Pallava ruler Parameśvaravarman I remained as object of worship.[2] By the time of Rājasiṁha, for the first time, *liṅga* placed inside the cell combined with Somāskanda bas-relief on the backwall became the object of worship. This new trend started by the time of Rājasiṁha lingered for sometime and gradually Somāskanda started disappearing from *garbha-gṛha* of the temples giving way for the full development of *liṅga* worship.[3]

The *Vaikhānasa* works,[4] while describing the temples for *Trimūrtis* (Brahmā, Viṣṇu and Śiva) and *Dvimūrtis* (Viṣṇu and Śiva), prescribe the consecration and worship of Śiva as per the *Śaivite* manuals,[5] probably *Śaiva Āgamas*, which could have been strictly followed by the Pallava ruler Rājasiṁha, whose titles are *Āgamapriya* and *Āgamānusārī*.[6] Bhṛgu's statement that Śiva (Candraśekhara) may be represented in either *sakala* (full form with all limbs) and *niṣkala* (formless or *liṅga*) aspect confirms that the *liṅga* worship had not become rule by the time of this work, but on

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[1] *Ajitāgama*, *Kriyāpāda*, 4.1b–2:

liṅgam tu trividham proktaṁ vyakatāvyaktobhayātmakam //
vyaktaṁ yatpratimāvyaktaṁ śivaliṅgamiti smṛtam /
mukhaliṅgaṁ bhavedanyat tṛtīyamubhayātmakam //

[2] K.R. Srinivasan, *op. cit.*, p.2.

[3] In the regions of Pāṇḍyas and Muttaraiyars, the *liṅga* became the mode of worship even in the rock-cut caves. However, the Somāskanda was unique only in the *Toṇḍaimaṇḍalam*. This is one of the evidences to assume the place of origin of *Vaikhānasa* works especially *Kriyādhikāra* of Bhṛgu and *Vimānārcanākalpa* of Marīci based on the Sundaravarada Perumāḷ temple at Uttaramerur and rock-cut cave of the Pallavas.

[4] *KRA*.17.1–9a; *VAK*.38 p.264.

[5] *Ibid.*, 17.5b: *śaivena tāntrikeṇaiva sthāpanam vai śivasya tu /*
VAK.38 p.264: *Rudram tacchāstravidhibhiḥ saṁsthāpayet /*

[6] *SII*. Vol.XII, p.iv.

the other hand, it substantiates the representation of Śiva as Somāskanda and *liṅga* together in the plastic art form. As per the rule that the *liṅga* should be installed in the *brahma-sthāna* of the *garbha-gṛha*, the icon of Somāskanda must be freestanding icon behind the *liṅga* or as bas-relief on the posterior wall as found in many rock-cut caves of the Pallavas.[1] Therefore, the probable date of extant *Vaikhānasa* works can be easily ascribable to this transition period of *Śaiva* concepts.

The *Vaikhānasa* works speak of the installation of the icons of the *bhaktas* (devotees/saints) and *Vāsādhikāra*[2] enumerates seventy-one members in this group who are recognized also in epics and *Purāṇic* literature. Other works mention also the features of the icons of *bhaktas* such as hairstyle, hand gestures (*hasta/mudā*) and postures. However, they do not mention any *Āḻvārs* though some of the sections in the *Vaikhānasa* works are ascribed to the period later than the early *Āḻvārs* in particular except Tirumaṅkai Ālvār. The icons of the *Āḻvārs* installed in the Viṣṇu temples almost right from 9th century AD had been created meticulously following the iconographical prescriptions. For instance, the first three *Āḻvārs* viz. Poykaiyāḻvār (Sarassūri), Pūtattāḻvār (Bhūtasūri) and Peyāḻvār (Mahadāhvaya) considered to be of higher birth have *keśabandha* in the type of *udbaddhakuntala* hairstyle and they are depicted with *añjali-hasta* (Plate I-a). Tirumaṅkai Āḻvār born in other caste is depicted with *dhammilla* hairstyle (Plate I-d).

The earliest record of recitation of *Āḻvārs*' hymns in the Viṣṇu temple is at Ukkal in Kanchipuram district of the Coḻa ruler Rājarāja I, the great (998 AD).[3] The earliest epigraphic evidence of *Āḻvārs* is the one found in the Varadarāja Perumāḷ temple at Kanchipuram of Vikrama Coḻa (1127 AD)[4] mentioning two saints Poykaiyāḻvār and Pūtattāḻvār. Installation of ten *Āḻvārs* is evidenced from the inscription in Karivarada Perumāḷ temple in Komaralingam (Coimbatore district, Tamil Nadu) in 1231 AD.[5]

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[1] The reason is not clear as to why this Somāskanda bas-relief did not appear in the regions outside *Toṇḍaimaṇḍalam*. The early *Śaiva* hymnist saints were against the *liṅga* cult which penetrated into South India from Karnataka and the Deccan. Some of the saints did not even praise the temple with *liṅga* (as the symbol of the *Māheśvara* cult) though they praised the temples in adjacent location.

[2] *VĀS*.5.1b–12.

[3] *SII*.III, No.2.

[4] *Ibid*., III, No.80.

[5] R. Champakalakshmi, *Vaiṣṇava Iconography in the Tamil Country*, p.240.

Inclusion of Godā (Āṇṭāḷ) as Vijayā in *Prakīrṇādhikāra*[1] raises a question regarding the date of the works. The date of Godā's father Periyāḻvār, contemporary of the Pāṇḍya ruler Arikesari Parāṅkuśa Māravarman (c. 710–765 AD)[2] confirms the date of Āṇṭāḷ to the same period. It is quite clear that she attained a well-established status in that period itself. Therefore, there is a possibility of including her icon in the temples of Viṣṇu by the same period or a little later. Therefore, the inclusion of Godā in the *Vaikhānasa* works and installation of her icon in the temple do not contradict the probable date of the present version of *Vaikhānasa* works i.e. prior to 9th century AD.

***Vaikhānasa Āgamas* and epigraphy**

Both the branches of *Vaiṣṇava Āgamas* viz. *Vaikhānasa* and *Pāñcarātra* were in currency in South India by 6th–7th century AD as per the epigraphical and literary sources. Many educational institutions also taught *Vaikhānasa* and *Pāñcarātra śāstras*.[3] However, the *Vaikhānasa* texts were largely followed in iconography and architecture which is conspicuously noticeable in the temples of ancient period.

The involvement of the *Vaikhānasa brāhmaṇas* in the temple administration is noted in the inscriptions.[4] The Uttaramerur inscription of the reign of the Pallava ruler Kampavarman (877 AD) mentions a *Vaikhānasa*, Dāmodarabhaṭṭan, well-versed in *Vaikhānasa Āgamas*, as a recipient of donation of land as *arcanābhoga* to render service to the Lord.[5] Another inscription at Tirumukkudal (Kancheepuram district) mentions that the *sabhā* (village administrative committee) received some garden land on behalf of Viṣṇu temple with the condition that the *Vaikhānasas* would cultivate the land.[6] One of the Coḻa inscriptions of Rājādhirāja I (1048 AD) mentions an educational institution at Tribhuvani (Villupuram district) which included *Vaikhānasa śāstra* in its curriculum.[7] The term '*Āgama*' is found in the inscription of Varadarāja temple at the same place

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[1] *PRA*.17.68–70.

[2] *Pandiyar Cheppedugal Pattu* (Ten Copper Plates of Pāṇḍyas in Tamil), p.66. In the Śrīvaramaṅgala copper plates (Tamil section) of the Pāṇḍya ruler Jaṭila Parāntaka (Neṭuñcaṭaiyan in Tamil), it is mentioned that the king appreciated the holy life / qualities of his *guru* (Periyāḻvār) and being influenced by him, he became *Parama-Vaiṣṇava*. Periyāḻvār's hymn (*Periyāḻvār Tirumoḻi*, 2.7) mentioning the name of Pāṇḍyan king Arikesari Parāṅkuśa Māravarman confirms his period.

[3] S. R. Balasubrahmanyam, *Middle Chola Temples*, p.370.

[4] *SII*.VII, Nos.139, 140, 142.

[5] *Ibid*., VI. No.287.

[6] D. Dayalan, *Early Temples of Tamil Nadu - Their Role in Socio-Economic life (c. A.D. 550 925)*, p.52.

[7] S. R. Balasubrahmanyam, *op. cit*., p.354.

in the reign of Vikrama Cola (1127 AD). All these evidences indicate the prominence of *Vaiṣṇava Āgamas*.

Besides these sources, one can find a number of Viṣṇu temples of different architectural features which almost tally with the architectural sections of *Vaikhānasa Āgamas*. The multi-storeyed temples at Tirukkostiyur (Saumyanārāyaṇa Perumāḷ), Kanchipuram (Vaikuṇṭha Perumāḷ), Madurai (Kūṭalaḷakar) and especially Uttaramerur (Sundaravarada Perumāḷ) are fine examples of the temples following the *Vaikhānasa Āgamic* prescriptions. Moreover, the three-storeyed Rājagopālasvāmi temple at Mannarkoyil (near Tirunelveli) is the only later structure constructed as per the *Vaikhānasa* works, besides a number or rock-cut *sthānaka* (Plate III) and *śayana* (Plates XVIII-XXIII) forms of Viṣṇu.

Based on these aforesaid features, one may safely conclude and assign the extant *Vaikhānasa* treatises to the period between 2nd and 9th century AD. It is to be noted that *Vaikhānasa* school did not develop further after this period like the *Pāñcarātra* literature. The plausible reasons are – a) *Vaikhānasa* concepts are not open to all except the *Vaikhānasa-sūtrins* (*brāhmaṇas*) whereas *Pāñcarātra* became popular and open to all *Vaiṣṇava* traditions of other philosophic schools also; b) the theological concept in *Pāñcarātra* allowed every person to worship (*ātmārtha-pūjā*) the Lord after proper initiation (*dīkṣā*) whereas such rituals are confined only to the *Vaikhānasa brāhmaṇas* as officiating priests; c) with the development of *Vaiṣṇava* philosophy and with the influence of *Purāṇas* like *Bhāgavata* and *Viṣṇu-purāṇa* aiming only at *mokṣa* rather than mundane aspirations, *Pāñcarātra* literature could occupy a popular and prominent place with slight modifications in rules as per context and this promoted more literary works in the *Pāñcarātra* tradition, whereas with a number of modifications suitable to the changing time, *Vaikhānasa* works developed in *paddhatis* or certain regional pattern of worship; and, d) almost by 10th century AD, many temples of *Vaikhānasa* system had to undergo change into *Pāñcarātra* mode for want of *Vaikhānasa brāhmaṇas* as per the provision of such conversions found in the *Vaikhānasa* works.[1]

Treatises under study

Out of the above *Vaikhānasa* works, many of them are in manuscript form and even their location is not fully traced out. Some of the works are known or cited in other works but they are not easily traceable.

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[1] *KRA*.27.91b–94a.

To confine to the field of study, the following published works alone are taken for study here:

1. *Jñānakāṇḍa* of Kāśyapa (Devanāgarī script), edited by R.B. Parthasarathi Bhattacarya and published by Tirumala Tirupati Devasthanams in 1960 as Sri Venkateswara Oriental Research Institute Series No.12. This edition consists of 108 chapters (*adhyāyas*).

2. *Khilādhikāra* of Bhṛgu (Devanāgarī script) edited by R.B. Parthasarathi Bhattacarya and published by Tirumala Tirupati Devasthanams in 1961 (first edition). This work consists of 43 chapters (*adhyāyas*) and includes three appendices (*anubandha*) viz. *Vāgdevīkalpa*, *Jyeṣṭhākalpa* and *Durgākalpa*.

3. *Kriyādhikāra* of Bhṛgu (Devanāgarī script) edited by S.B. Raghunathacharya and published by Tirumala Tirupati Devasthanams in 1962 (second edition).

4. *Prakīrṇādhikāra* of Bhṛgu (Telugu script), edited by K. Srinivasa Bhattacarya and published by Tirumala Tirupati Devasthanams in 1997 under T.T.D. Religious Publications Series No. 483. This edition consists of 37 chapters (*adhyāyas*). The colophon mentions that the book consists of *Kriyāpāda*, the word which is very rare in *Vaikhānasa* treatises but very common in *Pāñcarātra* and *Śaiva Āgamic* treatises. This is the main edition consulted.

5. *Prakīrṇādhikāra* of Bhṛgu (Telugu script) edited and published by *Vaikhānasa Vidyānilaya* and printed at Hindu Ratnakar Press, Chennai in 1851 (*śaka*). This is the same as the edition referred to above. For our study, this is consulted only in parts where the TTD edition is not clear.

6. *Vāsādhikāra* of Bhṛgu (Telugu script), edited by Divi Venkata Ramanujacarya and Vikhanasa Bhattacarya and published by Tirumala Tirupati Devasthanams in 1999 under T.T.D. Religious Publications Series No. 512. This edition consists of 53 chapters (*adhyāyas*). As per the colophon, the book is complete.

7. *Yajñādhikāra* of Bhṛgu (Telugu script), edited by K. Srinivasa Bhattacarya and published by Tirumala Tirupati Devasthanams in 1997 under T.T.D. Religious Publications Series No. 484. This edition consists of 51 chapters (*adhyāyas*) and an appendix pertaining to various readings of some

chapters. The colophon mentions that this work belongs to *Uttaratantra*. This is the main edition consulted.

8. *Yajñādhikāra* of Bhṛgu (Telugu script) edited by D. Rangacarya and published by *Vaikhānasa Vidyānilaya* and printed at Hindu Ratnakar Press, Chennai in 1931. This is the same as the edition referred to above. This is consulted only in such contexts where the TTD edition is not clear.

9. *Samūrtārcanādhikaraṇa* of Atri (Devanāgarī script), edited by V. Raghunatha Cakravarti Bhattacarya and M. Ramakrishna Kavi and published by Tirumala Tirupati Devasthanams in 1946 under Sri Venkateswara Oriental Series No.6. This work comprises 83 chapters (*adhyāyas*) and four appendices on various readings.

10. *Vimānārcanākalpa* of Marīci (Devanāgarī script) edited by V. Raghunatha Cakravarti Bhattacarya and Setu Madhavacarya and published in Sri Venkateswara Mudranalaya in Chennai in 1926. In the Chapter 101 of this work, it is stated that *Vimānārcanākalpa* is from *Ānandasaṁhitā* of Marīci. This edition has 101 chapters (*paṭalas*). This is the edition consulted mainly.

11. *Vimānārcanākalpa* of Marīci (Telugu script), edited by scholars of *Vaikhanasa Vidyānilaya* and published by D. Rangacarya at Yigavarilem in 1927. This is the same as the edition referred to above but highly reliable and preferable to the same. This edition has 100 chapters (*paṭalas*). This is consulted only in such contexts where the edition in Devanāgarī script is not clear.

12. *Vaikhānasāgama* of Marīci, a variant of the above two editions, edited by K. Sambasiva Sastri and published at Trivandrum in 1935 by Trivandrum Sanskrit Series. This edition is highly corrupt and is consulted only occasionally.

13. *Vaikhānasāgama* of Marīci (Devanāgarī script): A few chapters (*paṭalas*) i.e. *Parivāradevatāḥ* (Chapter 20), *Uttama daśatālavidhi* (Chapter 23), *Vaiṣṇavadhruvaberāṇi* (Chapter number not mentioned) and the text on *Avatāras* of Viṣṇu which are included in the Appendix of T.A. Gopinatha Rao in his book '*Elements of Hindu Iconography*' published by Motilal Banarsidass, Delhi in 1993 (Reprint).

In addition, the chapters (*paṭalas*) 4 – 19, 35 – 40 and 71 of *Vimānārcanākalpa* included in the appendix of Gerard COLAS in his work '*Le temple Selon Marici*' published by Institute Francais D'indologie, Pondichery in 1986 and the chapter 36 of *Vimānārcanākalpa* included in appendix by R. Nagaswamy in his book '*Uttaramerur – Legends, Histoire, Monuments*' and published by Institute Francais D'indologie, Pondichery in 1970 are also consulted wherever required.

Like other literature found in palm-leaf manuscripts, the scribal errors (spelling) in grammar as well as technical terms are not uncommon in the *Āgamic* treatises which remained so far in manuscript form in various scripts such as Grantha, Telugu and Nāgarī. The *Āgamic* treatises do not claim themselves to be the ultimate authority on sculpture and architecture and, therefore, they insist on consulting the treatises on *Śilpaśāstra* (sculpture) and *Vāstu-śāstra* (architecture). In order to justify the correction of scribal errors, to understand and interpret many technical terms, it is obligatory to compare these works with the contemporary works of relevance. Such works include *Brāhmīya-citrakarmaśāstra*, *Sārasvatīya-citrakarmaśāstra*, *Kāśyapaśilpa*, *Sakalādhikāra* and *Mayamata* which deal exclusively with South Indian style and *Mānasāra*, *Samarāṅgaṇasūtradhāra*, *Śilparatna* which are in general and also some Buddhist treatise on sculpture viz. *Citrakarmaśāstra* (ascribed to Mañjuśrī) as well as some of the *Pāñcarātra* treatises wherever needed.

CHAPTER II
TERMINOLOGY

There are found in *Vaikhānasa* works a variety of technical terms in the chapters on art and architecture, commonly noticed also in other treatises of South India and in some of the North Indian or general texts. However, many terms are not described in detail but the authors of these treatises state that such information should be gathered from other texts on art and architecture. A sculptor (*śilpin*), architect (*sthapati*) or preceptor (*ācārya*) is in a position to decide many things according to technical sciences (śā*stras*) thoughtfully and skillfully, thus insist the *Vaikhānasa* treatises which do not themselves claim to be ultimate authority in the field of arts but as a guiding reference for the perfection based on the religious and spiritual injunctions. This is perhaps, because the *Āgamic* treatises, like other technical texts, do not repeat the details available in the contemporary treatises but only the terms with strict application. Hence, it is very important to trace out the definitions of relevant terms by gleaning from the early or contemporary sources pertaining to dance (*nāṭya-śāstra*), sculpture (*śilpa-śāstra*) and architecture (*sthāpatya* or *vāstu-śāstra*).

The application of definitions of some terms can not be exactly taken equally in case of both free-standing (*citra*) and relief sculptures (*citrārdha* or *ardhacitra*) as well as paintings (*citrābhāsa*) but with a slight modification in order to balance the position of the icon in case of the former. The position of *mudrā* (*hasta*) in the dance (*nāṭya-śāstra*) is sometimes modified in the *śilpa-śāstra*, for a dancer is in a position to stay with a *mudrā* (*hasta*) for certain moments balancing and adjusting his or her body naturally during that period. However, in the frozen art of sculpture, especially in round icons (*citra*), the placement and position of *mudrā* must be in exact distance with reference to the posture (stances) of the icon. This enables the sculptor to firmly install the icon so that the icon remains in its place without falling down or trembling that results naturally due to gravitational force.

There are some terms to be defined with reference to context, based on grammatical aspects of the language and modes of interpretation. For instance, one can take the phrase '*vṛkṣadaṇḍāyudha*', a compounded phrase of three words, *vṛkṣa* (tree), *daṇḍa* (trunk or club) and *āyudha* (weapon). In this phrase of *bahuvrīhi* compound, the word *āyudha* is common one. The words *vṛkṣa* and *daṇḍa* can be taken as two different objects resulting in two different attributes (*āyudha*). In case the term '*vṛkṣa*' is taken as an adjective qualifying '*daṇḍa*' meaning 'trunk of tree',

the attribute is one with the meaning 'weapon in the form of tree-trunk'. The term '*daṇḍa*' is sometimes taken to mean the attribute *gadā*. As the phrase is adjective qualifying the demons Madhu and Kaiṭabha, both the meanings are applicable, for the powerful demons are described to use anything as their weapon. In the sculptural panel of Anantaśāyin, it appears better if these two demons are depicted with club (*gadā* or *daṇḍa*) rather a huge trunk of the tree, balancing the aesthetic appearance of the panel.

Another instance is *padmāsana*, a type of pedestal (*pīṭha*) as well as a sitting posture. In case the icon is depicted in seated stance (*āsīna*), this term may be applicable in both the meanings but in standing (*sthānaka*) stance of the icon, the term denotes only the pedestal.

It is, therefore, very important to discuss and define the technical terms found in the *Vaikhānasa* treatises with the help of other earlier and contemporary works on art and architecture and performing arts as well. The terms in major classifications are the hand gestures (*mudrā* or *hasta*), pedestals (*pīṭha*), postures (*āsana*), attributes (*āyudha*), garments (*vastra*), hair-styles (*keśa-bandha*), crowns (*makuṭa*) and the ornaments (*ābharaṇa*).

The terms, which are not described in the *Vaikhānasa* treatises, are gleaned from some of the contemporary works on iconography such as *Brāhmīya-citrakarmaśāstra*, *Sārasvatīya-citrakarmaśāstra*, *Sakalādhikāra*, *Kāśyapaśilpa* and *Mayamata*[1] as well as the treatises on dance (*nṛtta-śāstra*). Because, as it is stated in *Viṣṇudharmottarapurāṇa*, the physical features and expressions such as glances, *hastas* (*mudrās*), postures and poses are same in both the *śilpa-śāstra* and *nāṭya-śāstra*.[2]

Types of icons

The terms *bera*, *mūrti*, *arcā* and *vigraha* are synonymous meaning 'icon'. The *Vaikhānasa* works prescribe five varieties of icons viz. *dhruva-bera*, *kautuka-bera*, *utsava-bera*, *snāna-bera* (*tīrtha-bera*) and *bali-bera*. The *dhruva* icon is the most essential among all. All of them differ from each other in function and material, though they represent the Supreme Being in the analogy of *agni* (fire) represented in various forms like *gārhapatya*, and so on.

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[1] An analytical comparison of the description of these treatises almost tally with the icons / sculptures found in South India from early period.

[2] *VDP*. III.35.5b–7a: *Yathā nṛtte tathā citre trailokyānukṛtissmṛtā /*
Dṛṣṭayaśca tathā bhāvā aṅgopāṅgāni sarvaśaḥ /
Karaṇāśca ye matā nṛtte pūrvoktā nṛpasattama /
Ta eva citre vijñeyā nṛttam citram param matam /

Dhruva-bera

The *dhruva* icon is the depository of the energy / power of the Supreme One or any deity invoked in it. This is stable form (*acala*) of Viṣṇu invoked in it.[1] At the time of every function, the power instilled in the *dhruva-bera* is partly carried to *kautuka* (*cala* form) and other icons in the way Agni (fire) is carried from *gārhapatya* to other fire-altars like *āhavanīya*;[2] or it may be in the analogy of lighting one lamp from the other.[3] At the end of the relevant ritual, the power is transferred to *dhruva* icon the same way the fire is transferred from *āhavanīya* to *gārhapatya* after concluding the sacrificial rite.[4]

The *dhruva* icons may be made of processed earth (*mṛd*), wood (*dāru*), stone (*śilā*), metal (*loha*) and gem or precious stones (*ratna*). The round icons (*citra*) can be made of any material but relief icon (*citrārdha*) should not be made of metal or wood.[5] The stone or processed earth (*mṛd*) is commended for the large immovable (*acala*) *dhruva* icon though copper and wood can also be used for the same.[6] The *dhruva* icon made of wood and stone should have colour (*varṇa*).[7] The *dhruva* icon of Viṣṇu should not be made of burnt bricks (*pakva-iṣṭakā*), hermaphrodite (*napuṁsaka*) stone or tree, burnt clay (*pakva-mṛd*) or material mixed with garlic, stone-powder, and so forth.[8]

There are some prescriptions regarding the *dhruva* icons. First, the *dhruva-bera* should have the proper measure, for an icon without proper measure is considered defective and it does not serve the purpose of consecration. Even after the creation of the icon, if such problem is noticed, the icon must be renovated or replaced with a new one, after performing some expiatory (*prāyaścitta*) rituals.[9]

The temple, both main (*mūla-ālaya*) and sub-ordinate (*aṅga-ālaya* or *parivāra-ālaya*), is defined in three grades based on the presence of the icons.[10] The temple housing both *dhruva* and *kautuka* icons is of *uttama*

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[1] *KJK*.73 p.132.
[2] *Ibid.*, 68 p.121.
[3] *KJK*.68 p.120; *VAI*.11 p.40; 65 p.120; *VĀS*.15.8; *YAJ*.5.29b–30a; 29.60b–61; 31.6b; 31.18–19.
[4] *KJK*.73 p.134; *YAJ*.45.28–29a.
[5] *SAA*.67.26b–27a.
[6] *KJK*.40 p.72.
[7] *SAA*.13.52.
[8] *VAK*.64 p.399.
[9] *Ibid.*, 63 p.395.
[10] *KRA*.5.314, 315a.

grade; the same with *ekabera* mode is *madhyama* grade; and worship on pedestals or elevated platforms (*pīṭha*) is of inferior (*adhama*) quality.

There are some ritualistic injunctions pertaining to the *dhruva* icons based on the material used. In the place of *dhruva-bera* with colouring over it, the water is not poured directly on the icon during the ritual of *abhiṣeka*, but a mere sprinkling of water on the same.[1] Similarly, at the time of consecration, the water should not be used for bathing ceremony if the *dhruva* icon is smeared with oil but only after cleaning the same.[2]

The *dhruva* icon is found in two types viz. *dhruva* and *dhruvārcā*. The *dhruva* icon is one in addition to that of *kautuka*. *Dhruvārcā* icon serves the purpose of both *dhruva* and *kautuka* icons[3] (*dhruva kautuka aikye*) where a separate *kautuka* icon cannot be set up.[4] It is meant for the worship in the *brahma-sthāna* in the sanctum (*brahma-sthāna-arcanā-arha*).[5] The *dhruvārcā* form can be in *citra* (round sculpture) or *citrārdha* (relief) but not in the form of *ābhasa* (portrait or painting).[6] *Dhruvārcā* icon may be without colouring if made of stone.[7] It should be made of copper or stone.[8] In *dhruvārcā* aspect, Viṣṇu should not be depicted in *śayana* (recumbent pose) but any other stance viz. *sthānaka* (standing), *āsīna* (seated) and *yānaka* (moving or mounted on vehicle).[9] In this, Viṣṇu's icon is accompanied with that of Śrīdevī and Bhūdevī.[10] However, the icon of Narasiṁha in *dhruvārcā*[11] mode without the icons of the consorts is commended.[12] The icons of other divinities in the temple must also be in *dhruvārcā* mode in stone if the main shrine houses the icon of Viṣṇu in *dhruvārcā* form.[13]

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[1] *KJK*.73 p.133; *KLA*.16.133–134b.
[2] *KRA*.25.75–76.
[3] *Ibid.*, 8.143b, 146b.
[4] *VAK*.72 p.449.
[5] *KRA*.20.170a.
[6] *VAK*.15 p.71.
[7] *KRA*.8.92; 20.169b.
[8] *VAI*.10 p.35; *VAK*.15 p.69–70.
[9] *VAI*.10 p.35;*VAK*.15 p.69.
[10] *KRA*.12.37b.
[11] Yoga-narasiṁha icon in the temple at Ghaṭikācalam (Sholinghur near Kanchipuram) and in the cave temple at Anaimalai (present Narasingam near Madurai) and *Vīrāsana* Narasiṁha at Singaperumalkoil (near Chennai) and in the Narasiṁha cave temple at Namakkal are the good examples of this type of Narasiṁha.
[12] *KRA*.12.39a.
[13] *KRA*.5.91; 17.46b–47; *SAA*.20.44–46; *YAJ*.12.24.

Dhruvārcā is called *eka-bera* in case the icon of Viṣṇu is not accompanied with that of the consorts i.e. Śrīdevī and Bhūdevī.[1] Even at the time of renovation, the icons of the consorts should not be set up together.[2] However, the icon of Śrīdevī[3] can be added later for the promotion and fulfillment of all desires.[4] Atri refers to the rule (*śāsanam*) that the stone icon of eka-bera mode of worship devoid of colouring should not be set up in the *garbha-gṛha* except in the middle part called *brahma-bhāga*.[5] The icon without colouring is unblemished.[6] This mode of worship yields the other world i.e. *mokṣa* (*āmuṣmika*).[7] In case the icon in main shrine is *eka-bera*, the icon of other divine beings present in the temple must be of stone.[8]

Kautuka-bera

The terms *arcā* and *kautuka* are synonymous.[9] The icon is called *kautuka* as it yields the prosperity and auspiciousness to all.[10] *Kautuka* icon is the representation of Viṣṇu's *sakala* and *sthūla* form, which is the cause of all. This icon is meant for daily worship (*nitya-pūjā*).[11] The *kautuka* icon is mobile (*cala*) substitute for the *dhruva* aspect of Viṣṇu, who is eternal (*nitya*), subtle (*sūkṣma*) and indiminishable (*akṣara*).[12] Therefore, the *kautuka* icon should not be established without the installation of the *dhruva* icon, for, in that case, it becomes *ābhicārika*.[13] *Kautuka-bera* should be placed in *brahma-sthāna*.[14]

Kautuka-bera plays an important role in the rituals and ceremonies. At the necessity of the renovation of the *dhruva-bera*, its energy is transferred to *kautuka* icon and returned to the same after the repair.[15] If the *dhruva-bera* is in the form of *ābhāsa* (portrait), *kautuka* icon is used for

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[1] *KRA*.8.147a; 6.27b, 31b.
[2] *Ibid.*, 12.37a.
[3] Śrīdevī here must be in the form of Yogalakṣmī as *Śrīvatsa* to be added as adorning the chest of Viṣṇu. The addition of Yogalakṣmī in the necklace is prescribed in *Prakīrṇādhikāra* (17.56–59).
[4] *KRA*.12.38.
[5] *SAA*.13.53b–55b.
[6] *KRA*.20.171a.
[7] *Ibid.*, 8.147b.
[8] *KRA*.17.46b–47; *SAA*.20.44–46; *YAJ*.12.24.
[9] *SAA*.24.1b.
[10] *Ibid.*, 24.2b.
[11] *KLA*.20.7a.
[12] *KJK*.73 p.132; *SAA*.36.3, 5b–6a.
[13] *VAI*.62 p.209.
[14] *SAA*.40.1b.
[15] *VAK*.72 p.451.

all ceremonies. From the *dhruva-bera*, the energy is invoked into the *kautuka-bera* before the commencement of rituals and is returned to *dhruva* afterwards.[1] When the *kautuka* icon is taken away or broken by the enemies, a *kūrca*[2] made of gold is kept in its place. The power is instilled in the *kūrca* from the *dhruva* icon or the sun. At the time of installation of the new *kautuka* icon, the power vested in the *kūrca* is returned to the *dhruva* icon and from it to the new one.[3] The same way, if the *dhruva* icon is lost or damaged by enemies, the *kautuka* icon serves the purpose as the media of worship till a new *dhruva* icon is established and consecrated.[4]

The posture of the *kautuka-bera* depends on that of *dhruva-bera*. Generally, the *kautuka* icon resembles the *dhruva* icon in all aspects[5] (Plate XVI-b and c). Otherwise, the icon causes destruction to the king and the people.[6] This should be in standing posture if the *dhruva* icon is in standing stance.[7] However, Marīci refers to some other authorities that the *kautuka-bera* and *utsava-bera* may be in seated form though the *dhruva-bera* is in standing stance. The same may be in standing or seated posture if the *dhruva* icon is in seated or reclining posture. Hence, in case of Anantaśayana, the *kautuka-bera* is to be depicted sitting on the couch of Ananta overshadowed with the serpent hood consisting of seven or five heads.[8] The *kautuka* icon must be in standing stance in case the *dhruva-bera* is in *yānaka* aspect. Moreover, the *kautuka* icon installed in a temple should not be installed and consecrated again anywhere else, as it becomes *ābhicārika*.[9]

The *kautuka* icon is always fashioned in *uttama daśa-tāla*. It should have one third of the total height of the *dhruva* icon.[10] The *dhruva* icons of Matsya, Kūrma and Varāha, Narasiṁha, Vāmana and Trivikrama forms of Viṣṇu are established in the *garbha-gṛha*. However, their *kautuka* icon

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[1] *Ibid.*, 15 p.71.
[2] A number of *darbha* or *kuśa* grass, generally seven or its multiplication, is tied together with the knot on the topside and this is called *kūrca*. This is essential for every temple and domestic rituals. There are also strict rules as to how this *kūrca* is to be placed in pitcher (*kumbha* or *kalaśa*) or in *sthaṇḍila* (squire diagrams).
[3] *VAK*.64 p.400.
[4] *VAI*.63 p.213.
[5] *KLA*.2.77b; *KRA*.6.19b; 21.13b; *SAA*.59.34b; 69.132a.
[6] *KJK*.99 p.188.
[7] *KJK*.99 p.188; *KRA*.6.20; 21.14–15a; *SAA*.68.5–6; *VAI*.23 p.76; 31 p.110; *VAK*.22 p.149; 36 p.251; *YAJ*.17.3.
[8] *VAI*.31 p.110.
[9] *SAA*.75.25–26a; 68.56b–57b.
[10] *KRA*.5.275b.

should be Viṣṇu with four arms in standing posture.[1] The *kautuka-bera* of other incarnations may be same as the *dhruva-bera* or Viṣṇu with four arms.[2] The *kautuka* icons of *Pañcamūrtis* should resemble the *dhruva-bera*.[3] Alternatively, they may be like four-armed Viṣṇu.

The *kautuka-bera* may be made of wood, stone, copper, silver, gold or precious stones,[4] each succeeding one being superior to the preceding one in that order. However, the *kautuka* icon should not be made of processed earth (*mṛd*).[5] The icon made of wood and stone must have colour (painting).[6] The pedestal (*pīṭha*) of the icon must also be made of the same material used for the icon.[7] The material of the *kautuka-bera* results differently. The wooden icon yields progeny; the stone icon causes long life; copper icon helps to achieve all sorts of prosperity; silver icon enables to get fame; golden icon is meant for nourishment, prosperity, happiness and all good results in both here (*aihika*) and hereafter (*āmuṣmika*); and the *kautuka-bera* made of precious stones (*ratna*) brings peace to all the worlds and enables one to reach spontaneously *Sāyujya-loka* of Viṣṇu.[8] The *kautuka* icon may be made of the metal mixed with gold but not with iron (*āyasa*), brass (*ārakūṭa*) and lead (*trapus*) as it becomes *ābhicārika*.[9] The sculptor or *śilpācārya* must be very attentive while casting the *kautuka-bera*, for the same, worn-out and having holes and hollow inside, becomes defective and results in *ābhicārika*.[10]

The classifications like *yoga*, *bhoga*, etc., are applicable only to the *dhruva* icons. Hence, the *kautuka-bera* consorted with the icons of Śrīdevī and Bhūdevī is very beneficial even though they do not accompany in

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[1] *KJK*.79 p.152; *PRA*.13.10b; *SAA*.24.33a; 58.15b; *VAI*.57 p.195; *VAK*.22 p.149; 55 p.364–365.
[2] *KRA*.6.21b; *VAK*.22 p.149.
[3] *VAI*.31 p.110.
[4] *SAA*.24.4b–5a; 76.51; *VAK*.22 p.148.
[5] *SAA*.25.22–24; *VAI*.23 p.75.
[6] *SAA*.13.52.
[7] *VAI*.23 p.77.
[8] *SAA*.19.22b–24a; *VAK*.22 p.148.
As per *BCS* (15.33–35a), the *kautuka* icon made of wood is of inferior (*adhama*) grade; the *kautuka-bera* made of stone, copper, silver, gold, gem and ruby (*māṇikya*) is superior in ascending order; of all, the *kautuka* icon made of ruby (*māṇikya*) results in both enjoyment (*bhukti*) and salvation (*mukti*).
[9] *KJK*.99 p.189; *SAA*.68.1, 13.
[10] *SAA*.68.21.

dhruva form.[1] This causes the promotion of progeny and other sorts of enjoyments.

Utsava-bera

The *utsava* icon is meant for procession and festivals like *nityotsava* and *mahotsava*, hence the name. This icon is meant for all *kāmya* rituals.[2] Two third of the total height of the *dhruva* icon is considered to be the best size of *utsava-bera*; one third of the total height of the *dhruva* icon is of medium grade. In case the *dhruva-bera* is established in *eka-bera* mode, the *utsava* icon has the same measurement.[3] It must be made of metal alone and it should not be made of stone or wood.[4] The *utsava* icon in general as well as that of Matsya, Kūrma, Varāha, Narasiṁha, Vāmana, Trivikrama, Paraśurāma and Kalkī must be made like that of Viṣṇu with four hands in standing stance.[5] This must be placed on the left side of the *kautuka-bera*.[6]

The posture of the *utsava* icon depends on that of *kautuka* icon. Marīci refers to some other authorities that the *utsava-bera* may be in seated form though the *dhruva-bera* is in standing stance.[7] However, Bhṛgu insists that the *utsava* icon must be in standing stance.[8] *Utsava-bera* accompanied with the icons of the consorts Śrīdevī and Bhūdevī is commended even the *kautuka* icon is not with the icons of consorts.[9]

Bali-bera

The *bali-bera* is meant for offering *bali* (food or *bala*) to all the divine beings in the temple premises as well as the divinities invited during the festivals. *Bali* offering makes them energetic, hence the name.[10] At the end of the *pūjā*, after invoking the deity present in the *dhruva-bera* in the *bali-bera*, the latter is carried in the palanquin or on the head of *paricāraka* (temple attendant) and the *bali*, in the form of food, water or both, is offered to all the deities in their respective places.[11] After this, the energy invoked in the *bali-bera* is returned to the source i.e. *dhruva* icon.

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[1] *KRA*.6.26b; 12.19; *SAA*.39.24–27; *VAI*.42 p.145; *VAK*.22 p.149.
[2] *KLA*.20.7b.
[3] *KRA*.6.18a.
[4] *SAA*.24.19b; *VAI*.23 p.76; *VAK*.22 p.149.
[5] *KRA*.6.22; *SAA*.24.31–33a; *VAI*.23 p.76; *VAK*.35 p.247.
[6] *SAA*.40.2a.
[7] *VAK*.22 p.149.
[8] *YAJ*.17.4.
[9] *KRA*.6.26b; *VAI*.42 p.145; *VAK*.22 p.149.
[10] *KJK*.104 p.195; *VAI*.66 p.220.
[11] *VAI*.66 p.221.

The *bali-bera* must be in the form of four-armed Viṣṇu in standing stance.[1] It should not be accompanied with the icons of the consorts i.e. Śrīdevī and Bhūdevī[2] but they are optional according to Marīci.[3] In case the *bali-bera* is installed with consorts, they should also be carried during the time of offering *bali*.[4]

The *bali-bera* must be equal in size to that of the height of face of the *dhruva-bera*[5] i.e. one *tāla* proportionate to the latter. On the other hand, its size may be half or one third of the size of *kautuka* icon.[6] This icon should not be made of stone and wood.[7]

Bhṛgu refers to some other authorities to the effect that the *bali-bera* can be brought from another temple for the purpose of the *utsava*[8] and this confirms the necessity of *bali-bera* for the festivals but its optional installation in the temple.

***Snāna-bera* (*Tīrtha-bera*)**

Snāna-bera or *snapana-bera*, known as also *tīrtha-bera*, is the icon meant for the daily bathing ceremony (*abhiṣeka*) as well as for the *tīrthotsava* performed on the concluding day of any festival. The *snāna-bera* must be in standing stance with four arms. *Snāna-bera* of all incarnatory (*avatāra*) forms must be like that of four-armed Viṣṇu.[9]

The *snāna-bera* should not be accompanied with the icons of the consorts viz. Śrīdevī and Bhūdevī.[10] However, as per Marīci, the same may be with the icons of consorts.[11] The *snāna-bera* should be placed on the right side of *kautuka* icon in the sanctum sanctorum.[12] The icon must be made of metal. Utmost care must be taken while creating the *snanapa-bera*, for the same worn-out and with holes and hollow yields the result of *ābhicārika*.[13]

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[1] *VAK*.35 p.247; *YAJ*.17.4.
[2] *KRA*.6.27b, 31a; 25.79a.
[3] *VAK*.40 p.277.
[4] *KRA*.25.81a.
[5] *Ibid*., 6.18b.
[6] *Ibid*., 6.19a.
[7] *VAI*.23 p.76; *VAK*.22 p.149.
[8] *KRA*.26.69b.
[9] *Ibid*., 6.20b, 25a; *VAK*.22 p.149; 35 p.247; *YAJ*.17.4.
[10] *KRA*.25.79a.
[11] *VAK*.40 p.227.
[12] *SAA*.40.2b.
[13] *Ibid*., 68.21.

Āsanas (Postures)

One can find a number of postures of both seated and standing stances in the *Vaikhānasa* treatises. The commonly used ones are *sukhāsana*, *padmāsana*, *svastikāsana*, *vīrāsana*, *utkaṭikāsana*, *prasārāsana* and *ekajānukrama* in seated postures and *samapādasthānaka*, *sthitakuñcita*, *svastika* and *ūrdhvajānu* in standing postures in addition to three types of *bhaṅga*.

Sukhāsana indicates any comfortable seated position. However, in many cases, it refers to a sitting pose in which the divinity is on a pedestal with one of the legs resting flat on the seat while another is let down (Plates XI-b, XIV-c). This pose may be taken as *rājalīlāsana* or *lalitāsana* with one leg resting flat on the seat and another knee is raised upwards from it and the right arm, as *daṇḍa-hasta* or *gaja-hasta*, is stretched out and is placed on the raised knee (Plates XIII-b, XIII-c, XXX-e).

Padmāsana is a sitting position in which the legs are crossed with the soles of the both feet turned upward and resting on the opposite thighs. This denotes deep meditation and concentration. Brahmā seated on the lotus issued from the navel of Viṣṇu is depicted in this pose (Plate XVIII-c and XXI-b). This pose is prescribed for the icons of subordinate divinities to be depicted in worshipping attitude. This pose is also applicable for the *dhruva* icon of *Yogāsana* Viṣṇu. In *ardhapadmāsana*, the folded legs are placed one above the other (Plates XXX-a, XLVII-c).

Svastikāsana is almost same as the *padmāsana* but in this cross-legged position, the toes are hidden in the hollow of the opposite knee. This is applicable for the icons of *yogin* and worshipper.

Vīrāsana pose is almost same as *sukhāsana* but with one of the legs hanging below the seat while another leg is bent and rests across another thigh. In this, the upper part of body should be erect (Plates V-b, XIII-a). This indicates heroic (*vīra*) attitude. This is found in the seated icon of Jāmadagnya (Paraśurāma) and Balabhadra in *ekabera-krama* worship.

Utkaṭikāsana (*utkuṭikāsana*), known as also *yogāsana*, is applicable for the divinities engaged in meditation. In this, the icon is depicted seated with heels kept close to the bottom and the forearms resting on the knees raised above the seat. In order to keep the knees firm in the position described, a cloth band (*yoga-paṭṭa*) is tied round the raised knees and waist or the lower part of the torso. Both the hands are placed on the knee as *gaja-hasta* or *daṇḍa-hasta*. Hence, this posture is also known as *gaja-hasta-āsana* (Plates VI-a, XII-a, XXXIII-a, XXXIII-b). It is called *ardha-utkaṭikāsana* in case one of the legs remains hanging down (Plate XII-c). This is found especially in the icons of Narasiṁha.

Prasārāsana is the sitting pose generally applicable for the seated icons of female divinities. The icon is depicted seated well with both the legs let down comfortably. This pose is applicable for the icons of Gajalakṣmī (Plates LIII-b, LIII-f) and the mother goddesses (*Sapta-mātṛ-gaṇa*) and Jyeṣṭha (Plates LV-a, LV-b).

Ekajānukrama pose is applicable for the icons of worshipping deities and sages found on either side of the main (central) icon inside the sanctum sanctorum. In this seated pose, one of the knees is placed firmly on the ground and another knee is raised so that the foot of the same leg is firmly planted on the ground (Plates XX-b, XX-c, XXII-b).

The standing stance called *samapāda-sthānaka*, by the term itself, indicates the perfect straight pose commonly found in almost all the icons of Viṣṇu. In this, the *brahma-sūtra* (middle plumb-line) divides the body equally on vertical plane right from the head to leg. Both the feet are placed firmly on the pedestal. This pose indicates calmness and majesty (Plate VI-a).

There are found three types of *sthānaka* postures with reference to the flexions of the parts of the body. This is known as *bhaṅga*, based on the loss of height in the sense of lowering it on vertical plane, resulting from keeping the legs at three different distances in which also the head and other parts of the body are naturally deviated sideward from the *brahma-sūtra* (middle plumb-line). They are *ābhaṅga*, *samabhaṅga* and *atibhaṅga* in which the *natamāna* (loss of height vertically by flexion of body) is three, four and five *aṅgulas* respectively. In *sthita-kuñcita*[1] pose, one foot is planted straightly and firmly on the pedestal and another foot is placed on the pedestal with a slight bend at the knee, hence the name. This is found in the icons of female deities. Marīci insists on that the icons of Śrīdevī and Bhūdevī accompanying Viṣṇu on either sides must be depicted in this stance but uniformity is to be maintained i.e. the inner legs must be firm and outer leg must be bent or vice-versa but uniformly (Plate XXXIX-c). In this pose, the icon is in one of three *bhaṅgas*. This pose is applicable also for the icons of Durgā and other female deities (Plates LIV-a, LIV-b, LIV-c) in standing stance.

The standing posture in *svastika*, also mentioned as *pādasvastika*, refers to a standing body pose in which one foot is planted firmly on the pedestal and the other crossing over the first which rests on the toes (Revatī in Plate XXXIX-a). This pose is found in the icons of Kṛṣṇa. This is also known as *ekapādasamasthāna*.

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[1] The term '*sthitakuñcita*' is not directly used in the *Vaikhānasa* treatises but the description is alone found.

In the standing pose viz. *ūrdhvajānu*, one of the knee is raised to the level of *meḍhra* or the waist in standing pose. This is found in the icon of dancing Kṛṣṇa (Plate XLIII-c). This term is used also for seated posture of the icons of Aniruddha and *bhogāsana* form of Viṣṇu. In such posture, one of the legs, flexed horizontally, is placed conveniently on the couch of Ananta (serpent) and another leg hangs down the couch but the foot placed on one of the coils of the couch with a gentle raise of knee indicating the relaxed state of the deity. In seated icon, one hand, as *daṇḍa-hasta*, is placed on the knee and the other hand is placed on the couch, as *nidrā-hasta*, in support of the body leaning gently on the back.

Hasta and *mudrā* (hand gestures)

The hand gestures are called invariably as *mudrā* or *hasta*. The hand-gestures called *hasta* or *mudrā* symbolizes some meaning and they play an important role in sculptures as well as dancing and rituals. Coomaraswamy[1] observes "Certain of dance poses not only merely a general linguistic, but also a special hieratic significance. These poses, chiefly of the hands, are spoken of as *mudrās* (seals), and are more or less familiar to the students of Hindu iconography. It is, however, scarcely realized how closely connected are the dancing and the sculpture". According to Liebert,[2] the term *hasta* must be taken in the sense that the hand holds some attribute and the term *mudrā* should be taken in the sense that the gesture signifies some symbolic meaning, though both the terms *mudrā* and *hasta* are used in general. Banerjea[3] states, "The technical term, used in the texts to denote these poses, is *mudrā*; sometimes the word *hasta* is also used to denote one or other of these hand-poses. The latter is generally used in cases where the whole of the arm along with the hand is shown in a particular pose (cf. *daṇḍahasta*, *gajahasta*, *kaṭihasta*, etc.), while the former usually denotes the peculiar posture in which the palm with the fingers is shown (cf. *jnanamudrā*, *cinmudrā* or *vyakhyanamudrā*, *yoga-* or *dhyana-mudrā*, etc). It must be observed, however, that sometimes, though comparatively rarely, both the terms are used in the texts to signify particular hand-poses; thus, in iconographic parlance, *abhaya-mudrā* and *abhaya-hasta* and *varada-mudrā* and *varada-hasta* are equally appropriate."

There are some terms used in *Vaikhānasa* texts indicating two or more definitions. For instance, the word *daṇḍa-hasta* means both 'the hand in a specific gesture' as well as 'the hand holding a *gadā* (club)'. Such definitions must be taken by the *śilpācārya* or *sthapati* with reference to context. One can safely conclude that the term *hasta* may mean both a

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[1] A.K. Coomaraswamy, *Mirror of Gestures*, Introduction, p.8.
[2] Gosta Liebert, *Iconographic Dictionary of the Indian Religions*, p.182.
[3] J.N. Banerjea, *Development of Hindu Iconography*, p.246–247.

functional gesture holding any attribute (weapon or *āyudha*) as well as signifying certain meaning whereas the term *mudrā* means signifying different meanings like fearlessness (*abhaya*), charity (*dāna*), and so on.

The *hastas* or *mudrās* are in two types viz. *saṁyuta* (combined) i.e. using both the hands and *asaṁyuta* i.e. using one hand.[1] Well known are thirty-two major hand poses, twelve hand movements and twenty-four combined hand poses. However, we come across in the *Vaikhānasa* treatises a number of hand gestures. The hand poses can be easily classified as functional i.e. holding any attribute or conveying some significant meaning. For instance, the gestures such as *varada* and *tarjanī* convey some meaning. The *kartarīmukha* gesture is to hold the attribute on its top. Some of them are not directly functional but just to beautify or to balance the icon or the posture. For example, in *dola-hasta*, the hand hangs along the body to balance the icon as well as to add aesthetic appearance especially in the icon in one of the three *sthitakuñcita* or *bhaṅga* stances.

The *Vaikhānasa* treatises prescribe a variety of such *mudrās* but they hardly describe them. However, the sections on iconometry in such works clearly prescribe the distance of placement of the *mudrā* or *hasta* with reference to the *brahma-sūtra* (middle plumb-line) or any relevant part of the body of the icon.

Abhaya-mudrā, normally held in the lower right hand, symbolizes the assurance of fearlessness, tranquility and protection given by the deity to his worshipper. This hand pose is very common in the icons of Indian deities. The right hand, displayed palm outward with the fingers raised, remains turned towards the onlooker. In some icons, a small lotus-bud (*padma*) is shown between the thumb and index finger (Plate I-b) which portrays the skill of the sculptor besides expressing aesthetic beauty and benign (*saumya*) nature of the deity. This pose is also referred to as *patāka-hasta* in *Vaikhānasa* works. In *abhaya-hasta*, the tip of the middle finger must be at the level of breast nut of the icon at the distance of thirteen *aṅgulas*.[2] The middle line (*madhya-rekhā*) of the palm must be at the distance from *madhya-sūtra* by thirteen to seventeen *aṅgulas*.[3] The middle of elbow must be at the distance of sixteen to eighteen *aṅgulas* from the *madhya-sūtra*.[4] The elbow must be at five and half or six *aṅgulas* from the side of body at *śroṇī* level.[5]

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[1] Coomaraswamy, *op. cit.*, p.28.
[2] *VAK*.22 p.160; *SCS*.14.31a. This is applicable for the image in *samapādasthānaka.*
[3] *SCS*.14.29b–30.
[4] *Ibid.*, 15.50.
[5] *Ibid.*, 15.51.

Patāka-hasta is almost same as *abhaya-mudrā* but the hand kept away horizontally. Walker describes 'the open palm upright, usually facing the spectator, fingers close together and pointing upward, thumb slightly bent inwards to touch the lower side of the forefinger'.[1] This gesture is found in the icon of Garuḍa depicted on the cloth-banner (*dhvaja-paṭa*) as well as in dancing Kṛṣṇa image (Plates XLIII-b, XLIII-c). This pose signifies the heroic (*vīra*) attitude.

Varada-mudrā, which is the same as *abhaya-mudrā* but turned downward hanging loose, signifies charity or boon conferred upon the devotee. Walker observes that the *patāka* with the hand pointing downwards, palms towards the spectator, fingers stretched and sloping downwards as if offering something is the *varada*, signifies the bestowing of gifts.[2] The fingers may remain half closed. The side of the palm must be at the distance of six *aṅgulas* from the side at *meḍhra* level[3] with the position of tip of the middle finger at the lower level of *śroṇī*.[4] In case this gesture is on the left side, the edge of *maṇibandha* (*pṛṣṭha*) must be at navel level.[5] Generally, this pose is prescribed on the left lower hand parallel to the right lower hand bearing *abhaya* gesture as to balance both sides of the body of the icon. This is one of the common hand gestures shown almost in all icons of the deities in Indian religions. This hand pose may be on any side but obviously the lower hand.

Dāna-hasta, indicating charity, resembles *varada-hasta* but normally in the lower right hand with some differences in inter-space (*upamāna*) and description. Liebert observes, 'the hand in this pose hangs lose, the palm outwards with all the fingers outstretched; the hand may also be half closed'. The icon of Mahābali is depicted with this gesture. This gesture is also prescribed in some icons of Viṣṇu generally on the lower right hand especially in the temples of south Tamil Nadu.

Ādāna-hasta resembles *dāna* gesture but the fingers are slightly raised up in a position to receive something from others. This gesture is found in the icon of Vāmana and Trivikrama (Plate XXXV-a).

Svāgata gesture is almost same as the *varada-mudrā* but with slight difference in the position. This gesture is generally in the right lower hand. This indicates the invitation of the deity to the worshipper. Sometimes this gesture is held as *saṁyuta-hasta* using both the hands in case of devotees.

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[1] Benjamin Walker, *Hindu world*, Vol.II p.86
[2] *Ibid.*, p.86
[3] *VAK*.22 p.160.
[4] *SCS*.14.34a.
[5] *Ibid.*, 15.48a.

The palm remains half closed. The tip of middle finger must be at navel level at the distance of ten *aṅgulas*.[1]

In *kaṭaka* pose, all the fingers, right from little finger to index finger, remain bent and the thumb is bent a little.[2] This resembles almost the side part of crab. This is a common pose in the sculptures of female deities like Śrīdevī and Bhūdevī holding flower in it. In this gesture, the top of fist must be at the level of breast-nut of the deity in case the hand is in a position to hold any object like flower. This gesture is very common in male icon like Viṣṇu, Śiva, and so forth, in the lower hand almost parallel to *abhaya* or *varada* held in other lower hand. In such gesture, the wrist must be at the level of upper part of hip (*kaṭi*).[3] In the seated icon, the wrist must be at the distance of four or five *aṅgulas* from the mid-thigh.[4] This gesture holding the arrow remains at the level of *meḍhra-sūtra* in the icon of Rāma[5]. In the icon of Balarāma, this gesture is at the height of *śroṇī-sūtra* holding the attribute *musala* (pestle).[6] Kṛṣṇa is depicted holding a sportive staff (*krīḍā-yaṣṭi*) in his right hand with *kaṭaka-mudrā* just below *nābhi-sūtra* with the distance of three, four or 5 *aṅgulas* from the side part of body.[7] This is called *dhanur-hasta* in the icon of Rāma holding a fictive bow or one which has just released the bowstring. This remains at the height of *uṣṇīṣa* with the distance of twenty-four *aṅgulas* from the side of the crown (*mauli-pārśva*).[8] In the icon of Balarāma, the left hand with this gesture holding the attribute *hala* (plough) remains at the level of *bāhu-sūtra*.[9]

In *siṁhakarṇa-mudrā*, the middle finger remains bent and reaches the middle of the palm; the ring finger is half-bent; and other fingers are slightly bent, as per *Kāśyapa-śilpaśāstra*.[10] In general, this gesture, especially the index finger and little finger, resembles the lion's ear. As per Liebert, this *mudrā* resembling the lion's ear signifies the hand pose of the right hand having just released the bowstring when shooting-off an arrow, this pose being very similar to that of holding a flower in *kaṭaka-mudrā*.[11]

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[1] *VAK*.22 p.160.
[2] *KSS*.64.12b–13a.
[3] *SCS*.14.33.
[4] *Ibid.*, 14.36b.
[5] *VĀS*.20.33b.
[6] *PRA*.15.67a; *VĀS*.21.7.
[7] *PRA*.16.12b–13.
[8] *VAK*.58 p.377.
[9] *PRA*.15.67b; *VĀS*.21.8a.
[10] *KSS*.64.13b–14a.
[11] Liebert, *op. cit.*, p.270

Rao too opines that both *kaṭaka* and *siṁhakarṇa* gestures are identical.[1] However, this differs from *kaṭaka-mudrā* with reference to the position of the fingers.

Āhūya-varada gesture almost resembles the *siṁhakarṇa-mudrā*. Liebert[2] states that this resembles *kaṭaka-mudrā* but which displays a quarter of the degree of turning shown therein so that the upper side of the hand is turned upwards. Thus, it has much the same meaning as the *varada-mudrā*, though not resembling that hand pose. This gesture indicates both the invitation (*āhvāna*) and charity (*varada*). The hand is displayed palm outward, turned towards the worshipper with the fingers raised. In many icons, this gesture is shown on the left side, balancing *abhaya-mudrā* on the right. This is typical in south Indian sculptures alone especially of Pallavas and their contemporaries viz. Pāṇḍyas, Muttaraiyars and Atiyas.

Kartarīmukha pose is very common only in the South Indian sculptures. The ring finger and the thumb remain bent touching each other and press against the palm of the hand. The little finger is slightly bent. The index and middle fingers are stretched upwards,[3] holding an attribute between the index and middle fingers in which index and ring fingers resemble open pair (mouth) of scissors (*kartarī*). Generally, the backhands are represented with this gesture holding any attributes such as *cakra*, *śaṅkha*, *paraśu*, *padma* and *kamaṇḍalu*. In this hand gesture,[4] the tip of the middle finger stretched upward should be equal to the level of *hikkā-sūtra*; the distance between the *maṇibandha* (wrist) and the outer side of the upper part of arm is eight *aṅgulas*;[5] the elbow must be at the distance of six *aṅgulas* from the side part of mid-belly (*madhya-udara*).

Kaṭihasta is generally known as *kaṭiga*, *kaṭistha*, *kaṭisaṁsthita* and *kaṭyavalambita*. The hand remains bent a little at the elbow and placed on the upper part of the waist.

Kaṭyālambana-hasta seems to be same as the above but it slightly differs by placement of hand. This is also known as *ūruhasta* and *ūrupratiṣṭhita*. In this, the hand is let down with ease along the side of body and the hand is made to rest on the loin or thigh. However, in the seated

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[1] Rao, *op. cit.*, Vol. I pt.1 p.15.
[2] Liebert, *op. cit.*, p.7
[3] *KSS*.64.15–16a.
[4] *VAK*.22 p.160.
According to *Kāsyapa-śilpaśāstra* (64.16b), the elbow must be near the side of *śroṇī* at the distance of five to seven *aṅgulas*.
[5] As per *Sārasvatīya-citrakarmaśāstra* (14.37b–39a), the distance may be 8 or 10 *aṅgulas*.

icon, the hand is bent at elbow. The hand holds the attribute *gadā* (club) or it bears *alapadma-mudrā* in which the palm turned downwards remains very close to the thigh. The palm must be along the thigh in which the tip of the middle finger remains equal to the edge of *meḍhra*.[1]

In *tarjanī-mudrā*, the thumb touches the tip of other fingers excepting the index finger that remains straight facing upward. This expresses the threatening attitude. The icon of Viṣvaksena is depicted with this *mudrā* on the lower right hand in many temples but *Vaikhānasa* treatises do not mention him with *tarjanī-mudrā*. The *dvāra-pālakas* (door-keepers) are depicted with this gesture.

Sūcī-mudrā indicates or points out something. This gesture almost resembles *tarjanī-mudrā* in case the index finger alone is projected. However, the index finger may be facing any direction. Sometimes, the gesture with open hand serves the purpose. In the Trivikrama icon, the hand with this gesture is stretched parallel to the lifted up leg.

In *tāḍana-hasta* (*praharaṇa-hasta*) the right hand with *patāka-mudrā* is raised upward as though about to strike someone is the *capeṭadāna*, 'slap-giving', and signifies strife, anger.[2] The icon of Garuḍa present in the panel of Trivikrama is depicted with this gesture in the attitude of attacking Śukrācārya, the preceptor of the demons, who tried to prevent the demonic king Mahābali from granting the three feet of land to Vāmana. In the panel of recumbent Viṣṇu (*Śeṣa-śāyī*), the personified attributes (*āyudha*) hovering on the hind wall are depicted with this gesture.

In *muṣṭi-mudrā*, the fist of the four fingers is bent into the palm, and the thumb set on them. Otherwise, the thumb may be placed on the middle finger, and the fingers closed. This gesture is found in the icons of Sātyaki and Aniruddha in the group of *Pañcavīra* also known as Mānuṣa-Vāsudeva group. This is used to hold sword or any other weapon (*āyudha*) like sword (*khaḍga*) and shield (*kheṭaka*) to be held straight in heroic attitude.

Vismaya-hasta suggests astonishment and wonder. As per Rao, the forearm is held up with the fingers pointing up and the palm turned away from the observer.[3]

Uddeśya-hasta or *Uddeśa-mudrā*, the term being formed from the words '*ud*' and '*diś*', must be same to *sūcī-mudrā* directing something

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[1] *SKL*.8.274.
[2] Walker, *op. cit.*, Vol.II p.86
[3] Rao, *op. cit.*, p.16.

towards something. If the phrase is taken as the formation of '*ud*' and '*deśa*', it must be taken that the hand is raised above indicating victory or *abhaya* as in the icon of Paraśurāma depicted with this gesture on the right side.

Vyākhyāna-mudrā, also known as *cin-mudrā*, is mostly performed with the right hand. The tips of the index finger and the thumb are pressed together, thus forming a circle, the palm facing outwards towards the spectator, the tips of the fingers upwards.[1]

Jñāna-mudrā, known as also *sandaṁsa-mudrā* and *tattva-mudrā*, is almost identical with *cin-mudrā* but held near the heart in which the palm of the hand remains turned towards the heart.[2] This gesture must be half *aṅgula* above the level of the breast-nut; and the middle line (*madhyama-rekhā*) of the palm must be at the distance of twenty to twenty-three *aṅgulas* from navel (*nābhi*).[3] Coomaraswamy[4] observes, the fingers of the *padmakośa* hand are repeatedly opened and closed which is indeed applicable to the dance.

In *pallava-mudrā*, the fingers are let loose hanging downwards while the hand is lifted up straight (*uddhṛta-prasārita*) or with bend at the elbow. This is found in the icon of dancing Kṛṣṇa as well as Gopāla or Rājagopāla placing his hand on the cow with bend at the elbow.

Dola-hasta is also invariably used as *adhaḥ-prasārita-hasta* i.e. hanging down. This is common in the icon of Śrīdevī and Bhūdevī and consorts of other deities generally depicted in *sthita-kuñcita* pose. *Dola-hasta* is normally applied to the hand hanging along the side of bent-leg (*kuñcita-pāda*) to add more beauty to the icon in a natural way. This gesture has no function but to balance the side of the icon. The wrist is at the distance of nine *aṅgulas* from upper part of thigh (*ūru-mūla*).[5]

Gaja-hasta or *daṇḍa-hasta* resembles the trunk of elephant but generally straight in which the fingers hang loose. The stretched hand is placed on the knee where the hand bears *kaṭaka* or *siṁhakarṇa* gesture but facing downwards. On the other hand, the fingers may be loosely let facing down. This is found in the icon of Narasiṁha in yogic posture, especially in

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[1] Liebert, *op. cit.*, p.348.

[2] *KLA*.(*Vāgdevī-kalpa*).15a (p.506):

jñānamudrā ca mudrāsu sandaṁśam hṛdayonmukham /
saiva mudrā parāgbhūtā jñeyā vyākhyānamudrikā //

[3] *BCS*.18.7b–8.

[4] Coomaraswamy, *op. cit.*, p.37.

[5] *VAK*.23 p.171.

utkaṭika or *ardha-utkaṭika* poses, as well as that of seated Viṣṇu with raised knee (*ūrdhva-jānu*).

Uddhṛta-prasārita-hasta is a hand pose in which the hand is stretched out sideward sometimes with a slight bend at elbow. The hand remains raised to shoulder-level. The lifted palm remains at the level of *hikkā-sūtra*. This is found in the icon of dancing Kṛṣṇa (Navanītanaṭa or Kāliyanartana), balancing the body on the left side while the right leg is lifted up in dancing stance.

Dhanur-hasta is not directly mentioned in the *Vaikhānasa* treatises but this is used in the icon of Rāma and Lakṣmaṇa. Both of them are depicted with left hand with this hand pose. The left hand with fingers formed as *kaṭaka* or *siṁhakarṇa* gesture must be to height of *uṣṇīṣa* at a distance of twentyfour *aṅgulas* from the side of the crown.

Añjali-mudrā is one of the *saṁyuta* hand-poses. The open hands are placed side-by-side and slightly hollowed. Both the hands are clasped together with the palms touching. This signifies salutation and adoration. *Añjali-mudrā* held close to the chest is called *hṛdaya-añjali*. (Plate I-a, I-d). The same gesture raised above the head is *mastiṣka-añjali*.

Puṣpāñjali-hasta is almost identical to *sampuṭa* or *puṣpapuṭa* gesture. In this, the hands are slightly curved and joined at the sides with the palm facing up. This is meant to receive something as well as to offer flower or water to others with adoration. The worshipping sages and divine beings are depicted with this gesture.

Hairstyles, dresses and ornaments

One can find in the *Vaikhānasa* treatises mention of a number of dresses and ornaments most of which are found in the contemporary *śilpa* works and also other works like Bharata's *Nāṭya-śāstra*. They are generally *hāra*, *graiveyaka*, *yajña-sūtra*, *kaṭi-sūtra*, *udara-bandha*, *stana-sūtra*, *channavīra*, *nūpura*, *pādarasa*, *kaṭaka*, *aṅgulīya*, *mekhalā* and *jhallarī* and *vanamālā*.[1] The ear ornaments are *patra-kuṇḍala* and *makara-kuṇḍala*. The head ornaments are *kirīṭa-makuṭa* and *karaṇḍa-makuṭa*.

Kirīṭa-makuṭa is the long conical crown indicating the high status of the deity. Kāśyapa prescribes the measure of *kirīṭa*.[2] The length of the *kirīṭa* must be twenty *aṅgulas* and its base must be equal to the circumference of the head. The circumference in the middle is thirty-three *aṅgulas* and eighteen *aṅgulas* on the top. The *padma* (lotus) and *kaustubha* (gem on top) totally measure five *aṅgulas*. *Makara-kūṭa* measuring five and

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[1] *KJK*.49 p.85; 92 p.187

[2] *Ibid*., 52 p.92.

half *aṅgulas* must be in the middle front and *patra-purima*[1] measuring the same must be on both the sides. The length of the *bhūta* is three *aṅgulas* and that of *makara* is two *aṅgulas*. The width is half as large. It is covered with jewelled discs in front or all sides and it has jeweled bands round the top as well as the bottom.[2] As per *Sārasvatīya-citrakarmaśāstra*,[3] *kirīṭa* must have the height of twenty-three to twenty-eight *aṅgulas* from the hair-limit (*keśānta*). The circumference at the bottom must be half *aṅgula* more than the girth of the head. The circumference of its top must be four to six *aṅgulas* less than that of bottom. On the other hand, its circumference must be one-sixth, one-fifth or one-fourth less than the bottom. On all the four sides, there must be *purima* (*patra-purima* or *puṣpa-purima*) decorating the *kirīṭa*.

Karaṇḍa-makuṭa, mentioned also as *karaṇḍikā-makuṭa*, resembles bowl-shaped vessels placed one above another facing down. As the term '*karaṇḍa*' means also honeycomb, it is possible to take the shape of the same with the wider part below. It is short in height and small in size, and is, as pointed out above, indicative of subordinate status.[4] It must have its circumference wider in the middle than both its top and bottom. The circumference of both top and bottom must be one-third, one-fifth or one-seventh less than that of the middle.[5]

One can find in the *śilpa* and *Āgamic* treatises a number of hairstyles adorning the icons. They are *keśa-bandha*, *dhammilla*, *udbaddha-kuntala*, *baddha-kuntala*, *pārśva-kuntala*, and so on, generally in the icons of female figures and *jaṭā-bandha*, *jaṭā-makuṭa* and *jaṭā* in the icons of Brahmā, Śiva and the sages. One can come across all these varieties in the icons right from the early period.

Jaṭā (matted hair-lock) is found in three types i.e. *jaṭā-bandha*, *jaṭā* (*bhāra*) and *jaṭā-makuṭa*. In *jaṭā-bandha*, the hairs are tied together. In *jaṭā-makuṭa*, the hairs are arranged and tied like *makuṭa* (crown). Śiva is adorned with this hairstyle. *Jaṭā-makuṭa* may be decorated with *paṭṭa-bandha* or *paṭṭa-hāra* (strips) and *purima* (leaf-like decoration) in the front side and the sides of *jaṭā-makuṭa*. In the icon of Śiva, *jaṭā-makuṭa* must have the height of eighteen to twenty *aṅgulas* from the hair-limit (*keśānta*) as per *Sārasvatīya-citrakarmaśāstra*[6] and its height is 24½ or 24¾ *aṅgulas* as

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[1] *Purima* in the shape of inverted leaf is a projected ornamental component of the crown present along the lower rim of the crown on all four sides.
[2] Rao, *op. cit.*, I,1, p.29.
[3] *SCS*.53b–56a.
[4] Rao, *op. cit.*, I,1,29.
[5] *SCS*.14.79b–80.
[6] *Ibid.*, 31.28–29.

per *Sakalādhikāra*.[1] Its girth at the bottom is equal to the head. The same must be one-eighth or one-seventh *aṅgula* less than that of the bottom. This must be decorated with *purima* on four sides in addition and with crescent-moon and *nāgāṅka* flower on the right and left sides respectively.[2] The icon of Bṛhaspati (Guru), one of the nine planetary deities, is decorated with *jaṭā-makuṭa* with *purima*. *Jaṭā-bhara* may mean both the above in addition to the matted hairs left loose without being tied together.

Keśa-bandha is array of hair above the head almost like *makuṭa* (crown) in uniform way. In *dhammilla*, the hair is arranged and tied at the back of head, of which a little portion appears head level (Plate I-d). This hairstyle is common in the icons of Sītā, Rukmiṇī and Satyabhāma. In *udbaddha-kuntala* and *baddha-kuntala*, the hair is knotted as coiffure and tied over the head (Plate I-a). Sometimes, this coiffure may be shown turned sideward to add more beauty to the icons. Most of the attendant female figures are depicted with this hairstyle. The icon of child Kṛṣṇa may be depicted with any of the above hairstyles. In some female figures, the *kuntala* (knotted coiffure) is decorated with crest-jewel made of flowers (*puṣpa-cūḍā*).

Yajña-sūtra mentioned in the *Vaikhānasa* works is different from *pralamba-sūtra* or *pralamba-yajñopavīta*, unique feature of Viṣṇu. Especially, this differentiates the icon of Viṣṇu from that of Viṣvaksena (Seneśa). *Kriyādhikāra*[3] speaks of this speciality. When Viṣṇu had battle with Pralambāsura, one of the chords of his *yajñopavīta* (sacred chord) was cut and hung down below his waist. On the request of Pralambāsura, Viṣṇu agreed to wear the same *yañjopavīta*. Hence, his sacred chord is called *pralamba-brahmasūtra* or *pralamba-yajñasūtra*.

Dhvaja and *vāhana*

One of the important aspects of all divinities or beings in the temple premises is *dhvaja*. *Dhvaja-stambha*, erected in the temple exactly in front of the sanctum sanctorum, is different from this. Here *dhvaja* is a small-size shaft or rod held in the hands of the icon or placed near. The pole or rod carries a small replica of symbol of the deity. For instance, if the deity is described to have the *kāka-dhvaja*, it means '*kāka*' (crow) to be the symbol (Plate LV-b, f). The deity present in anthropomorphic or full form is always invoked alongwith all these features.

The earliest reference to such is the *kukkuṭa-dhvaja* and *mayūra-dhvaja* found in the cave temple at Anaimalai near Madurai (Plates LVIII-

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[1] *SKL*.6.207–208.
[2] *SCS*.14.56b.
[3] *KRA*.5.156b–159

b, LVIII-c). It is very interesting to note that all the icons of *Saptamātṛ-gaṇa* in cave at Malaiyadippatti are depicted to have a small rod with their respective symbols. In the *Vaikhānasa* treatises, the *Vimānārcanākalpa* mentions this very aspect very clearly. However, one can find different views in these treatises.

Vāhana (mount or vehicle) is another aspect to distinguish an icon from another, which can be noticed by everyone commonly everywhere. For example, the icons of the river goddesses i.e. Gaṅgā (left) and Yamunā (right) are identical but their *vāhanas* i.e. *makara* fish and *kūrma* (tortoise) help us to distinguish them. The term *vāhana* does not mean only the creatures but also the media of transportation or support to remain in a place. For instance, the term *Vāyu-vāhana* means that particular deity can move or hover easily in the air.

*Varṇa*s (Colours)

The colouring system in the *Vaikhānasa* treatises is one of the important aspects which normally tallies with the prescription of other treatises on iconography. The colours play an important role to differentiate the deities and their icons which are in many case identical in their emblem (*dhvaja*), mount (*vāhana*) and attributes (*āyudha*). The authors of the *Vaikhānasa* treatises mention a number of colours – both pure and tints / shades – but the details of such colours are absent in them. Hence, it is very essential to trace out the definitions of such technical terms used for the colouring of the icons though there may be different views of the authors of the *śilpa*-treatises in finalizing the colour of some icons.

The colours are classified into three i.e. *śuddha* or *mūla* (primary), *miśra* (secondary) and *antarita* (tertiary or intermediate). The basic colours (*śuddha-varṇa*) found normally in the treatises are five though some omit the natural colours i.e. white and black from the list. The pure (*śuddha*) or basic colours are *śyāma*, *śveta*, *kṛṣṇa*, *rakta* and *pīta*, according to *Prakīrṇādhikāra*.[1] *Kāśyapa-śilpaśāstra* and *Abhilaṣitārthacintāmaṇi* omit *śyāma* from the above.[2] *Viṣṇudharmottara* takes *harita* instead of *śyāma*.[3] However, this work mentions also *viloma* for red and *nīla* instead of *harita*.[4] *Viṣṇudharmottara* mentions *śveta* (white), *rakta* (red), *pīta* (yellow), *kṛṣṇa* (balck) and *harita* (green) in one chapter[5] but *nīla* (blue) is mentioned for

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[1] *PRA*.24.58.
[2] *AC*.1.3.165–166; *KSS*.88.6a.
[3] *VDP*.3.27.8
[4] *Ibid.*, 13.40.16.
[5] *Ibid.*, 3.27.8.

harita (green) in another chapter.[1] Both *Kāśyapa-śilpaśāstra*[2] and *Abhilaṣitārthacintāmaṇi*[3] mention only four basic colours i.e. *śveta*, *rakta*, *pīta* and *kṛṣṇa* which are further classified into many.

Gold (*cāmīkara*) is mentioned with the terms *jātarūpa*, *hāṭaka*, *suvarṇa* and *kanaka*. Yellowish gold is *jātarūpa*; *hāṭaka* means reddish gold; *suvarṇa* is whitish gold; and *kanaka* means dark or blackish gold, as per *Brāhmīya-citrakarmaśāstra*.[4] Silver is reckoned by the terms *rūpya*, *rajata*, and so on. However, they differ from each other in colour. As per *Brāhmīya-citrakarmaśāstra*,[5] *rūpya* is silver with white colour; *rajata* is the silver with yellowish shade; *tāmra* is the silver with reddish shade; and *śukla* is the silver with black or dark shade.

The *śveta*[6] or *sita* (white) colour is found in four types i.e. *śveta*, *śukla*, *dhavala* and *avadāta*.[7] *Śveta* is found in two types i.e. white like pearl (*muktā*) and the moon (*indu*).[8] *Śukla*[9] is the white like conch (*śaṅkha*),[10] which is also called *śaṅkhābha* or *śaṅkhavarṇa*.[11] *Dhavala* is in two types i.e. silvery white (*rajata*[12]) and white like cow's milk (*go-kṣīra*).[13] *Dhavala* white resembles the blend of the colours of conch (*śaṅkha*), jasmine (*kunda*) and moon (*indu*).[14] *Avadāta* is white resembling the star (*tāraka*).[15] *Abhilaṣitārthacintāmaṇi* prescribes the use of conch (*śaṅkha*) in general for white (*śveta*).[16] The white resembling the jasmine is called *nava-kundābha*.[17] There are some white transparent colours which are

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[1] *Ibid.*, 3.40.16.
[2] *KSS*.88.6a.
[3] *AC*.1.3.166.
[4] *BCS*.15.16b–17a.
[5] *Ibid.*, 15.15b–16a.
[6] *KJK*.22 p.42.
[7] *KSS*.88.7a.
[8] *Ibid.*, 88.7.
[9] *VAK*.21 p.146.
[10] *KSS*.88.8a.
[11] *PRA*.17.30a.
[12] *KRA*.5.181; *VAK*.20 p.121.
[13] *KSS*.88.8b.
[14] *KJK*.81 p.155.
[15] *KSS*.88.9a.
[16] *AC*.1.3.165a.
[17] *PRA*.17.26b.

mentioned with the terms such as *vimalamaṇi*[1] (crystal), *sphaṭika*[2] (crystal) and *acchābha*.[3]

The colour of *rakta* (red) is found in four types i.e. *aruṇa*, *rakta*, *śoṇa*, and *pāṭala*.[4] *Aruṇa* resembles the blood of rabbit (*śaśa-rakta*).[5] *Rakta*[6] means the colour of the flower of *japā*.[7] The essence of *alaktaka* (red sap) is prescribed for the colour of *rakta* (blood red).[8] The red colour of *śona* is like the flower of *kiṁśuka*.[9] *Abhilaṣitārthacintāmaṇi* prescribes the usage of red lead (*darada*) for *śoṇa* (reddish brown), a variety of red.[10] *Pāṭala* or *pāṭalī-puṣpa*[11] type red is like the lac (*lākṣā-rasa*).[12] *Abhilaṣitārthacintāmaṇi* suggests that this colour is obtained by mixing *alaktaka* and *kajjala* (lamp soot).[13] Other type red colours are equated to that of the flowers of *kusumbha*,[14] *śamī*,[15] *palāśa*,[16] *japā*,[17] *kadamba*,[18] *śirīṣa*,[19] *bandhūka*[20] and *aśoka* as well *taruṇa-āditya*[21] (rising sun), *pravāla*[22] (coral), *śukanāsa*[23] (parrot's beak), *sindūra* (vermilion),[24] *padmarāga* (ruby)[25] and *bimba-phala*.[26]

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[1] *KJK*.45 p.79.
[2] *PRA*.25.85b.
[3] *Ibid*., 25.75a.
[4] *KSS*.88.9b.
[5] *Ibid*., 88.10a.
[6] *KJK*.22 p.43.
[7] *KSS*.88.10a.
[8] *AC*.1.3.165b;
[9] *KSS*.88.10b.
[10] *AC*.1.3.165a.
[11] *KJK*.11 p.19; *VAK*.20 p.139.
[12] *KSS*.88.10b.
[13] *AC*.1.3.173a.
[14] *KLA*.15.50b.
[15] *VAK*.20 p.125.
[16] *KJK*.71 p.130.
[17] *Ibid*., 71 p.130; *VAK*.20 p.124.
[18] *KRA*.15.19a.
[19] *KJK*.10 p.17.
[20] *Ibid*., 71 p.130; *VAK*.20 p.120.
[21] *PRA*.17.25a.
[22] *Ibid*., 25.87b.
[23] *KLA*.15.47b.
[24] *KJK*.28 p.55.
[25] *Ibid*., 22 p.43.
[26] *Ibid*., 23 p.47.

Four types of pure *pīta* (yellow colour) are found i.e. *svarṇa*, *piśaṅga*, *harita* and *pīta*.[1] *Svarṇa* is the colour of gold[2] invariably mentioned as *suvarṇa*, *svarṇa*, *svarṇacchavi*,[3] *tapta-cāmīkara*,[4] *tapta-hāṭaka*,[5] *hema*,[6] *hiraṇya*,[7] *kanaka* and *rukma* or *rugma*.[8] *Piśaṅga* or *piṅga*[9] is the colour of *janiśara* or *vidyut* (lightning)[10] which is also called *taḍit-varṇa*[11] and this must be same as the blend of gold with white (*hema-miśra-sita*[12]). *Harita*[13] means the colour of *haridrā* (turmeric).[14] *Pīta* means *haritāla* (yellow orpiment)[15] which is also prescribed for the use of this colour.[16] *Haritāla* is found in the river Godāvarī, as per *Kāśyapa-śilpaśāstra*.[17]

Black colour is referred to in the texts as *asita*[18] and *kṛṣṇa*.[19] *Kāśyapa-śilpaśāstra* mentions four types of black (*kṛṣṇa*) i.e. *nīla*, *śyāma*, *kāla* and *kṛṣṇa*.[20] *Nīla* is the colour of the cloud (*megha*)[21] and this must be same as *ghana-kṛṣṇa*.[22] *Kāla* means the colour of wild crow (*vana-vāyasa*).[23] *Śyāma* means the colour of peacock (*śikhin*).[24] *Kṛṣṇa* means the colour of beetle (*bhramara*).[25] *Abhilaṣitārthacintāmaṇi* and Kāśyapa's *Jñānakāṇḍa* prescribe the use of lamp-soot for black (*kṛṣṇa*).[26]

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[1] *KSS*.88.11a.
[2] *Ibid.*, 88.11b.
[3] *PRA*.17.20a.
[4] *Ibid.*, 25.81b.
[5] *Ibid.*, 25.70a.
[6] *VAK*.20 p.139.
[7] *KLA*.15.88b.
[8] *VAK*.20 p.124.
[9] *KJK*.34 p.64.
[10] *KJK*.8 p.12; *KSS*.88.11b.
[11] *KLA*. (App). 23a p.533.
[12] *VAK*.20 p.125.
[13] *KJK*.22 p.42; *KLA*.13.71b.
[14] *KSS*.88.12a.
[15] *Ibid.*, 88.12b.
[16] *AC*.1.3.166a.
[17] *KSS*.88.15a.
[18] *KJK*.22 p.42.
[19] *Ibid.*, 22 p.43.
[20] *KSS*.88.12b.
[21] *Ibid.*, 88.13a.
[22] *PRA*.17.34b.
[23] *KSS*. 88.13a.
[24] *Ibid.*, 88.13b.
[25] *Ibid.*, 88.13b.
[26] *AC*.1.3.166a; *KSS*.88.17a.

The black colour is also indicated by the term *añjana*[1] (collyrium) which are found as *nīla-añjana*, *kāla-añjana* and *bhinnāñjana*.[2] Other types of black colours are like *kṛpāṇa*[3] (sword) and *māṣa*[4] (black gram).

The term '*nīla*' generally means indigo (vegetal blue), extracted from a plant known as Indigofera. This colour is identical with that of blue lily (*nīla-indīvara*).[5] Another blue is that of blue jay or king fisher (*cāṣa*[6]). The colour of *nīla* or *śyāma* (blue) is obtained from the *śyāma-pāṣāṇa* or *rājāvarta* (lapis lazuli / ultrāmarine / sapphire).[7] That the *śyāma* colour is blue of peacock is evidenced from *Kāśyapa-śilpaśāstra*.[8] Hence, the colour *śyāma* must be taken as pure colour i.e. blue. However, the term '*śyāma*' indicates darker tones of the secondary and tertiary colours. *Nīla*[9] means the indigo blue or vegetal blue (*nīlī*) or sapphire.[10] There are also references to blue like the flower of flax (*atasī-puṣpa*), lapis lazuli (*rājāvarta* or *indranīla*) and sapphire (*indranīla*).

Harita (green) colour is taken as one of the five pure colours in *Viṣṇudharmottara*.[11] *Abhilaṣitārthacintāmaṇi* prescribes the combination of *haritāla* and indigo (*nīlī*) to get *harita* (green) colour.[12] This also confirms that this colour is a secondary colour (*miśra-varṇa*). The types of green are *dūrvāṅkuranibha*[13] (yellowish green), *yava-sasya*[14] (*yava* plant), *vaiḍūrya* (terre verte / cat's eye), *marakata*[15] (emerald green) and *śukapiñcha*[16] (parrot's tail). The parrot green (*śukapakṣa*, *śukapatra*[17] or *śuka-varṇa*[18]) is by blending *haritāla* (yellow orpiment) and *kṛṣṇa* (black) in equal portions.[19]

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[1] *KJK*.28 p.55; *VAK*.20 p.120.
[2] *KJK*.37 p.68; *PRA*.16.104a.
[3] *KJK*.28 p.55.
[4] *Ibid*., 28 p.55.
[5] *AC*.1.3.171b.
[6] *VAK*.20 p.132. *Cāṣa* is a bird as per *Jñānakāṇḍa* (13 p.22).
[7] *KSS*.88.16b.
[8] *Ibid*., 88.13b.
[9] *VAK*.20 p.132.
[10] *KJK*.45 p.79.
[11] *VDP*.3.27.8.
[12] *AC*.1.3.171b.
[13] *KLA*.13.70b.
[14] *KRA*.5.237b.
[15] *VAK*.20 p.132.
[16] *PRA*.25.69a.
[17] *VAK*.20 p.132.
[18] *KLA*.15.47b.
[19] *KSS*.89, p.450 (another reading).

It is very difficult to define the term '*śyāma*' to mean 'dark' in general sense. One can find in the treatises, the term '*śyāma*' is used as 'green' or 'blue' or 'various dark shades', equivalent to the modern term 'tint' or 'shade'. *Sita-śyāma*,[1] *marakata-śyāma* (dark like emerald), *sasya-śyāma* (dark like plant) *megha-śyāma* or *nīrada-śyāma*[2] (like cloud), *nīlotpala-śyāma* (like blue-lily), *dūrvā-śyāma* (like *dūrvā* grass), *gagana-śyāma* (like sky), *ghana-śyāma*[3] (heavy dark or dark like cloud) are the common varieties found in the treatises according to which, the term '*śyāma*' can be defined as blue or green of variety of shades or tones.

It is interesting to note that *Viṣṇudharmottara*[4] mentions '*śyāma*' as 'darker tone or shade' to list twelve intermediate colours. They are *rakta-śyāma* (reddish dark), *mudga-śyāma* (dark like *mudga* pulses), *dūrvāṅkura-śyāma* (dark as *dūrvā* grass), *pāṇḍu-śyāma* (pale dark), *harita-śyāma* (greenish dark), *pīta-śyāma* (yellowish dark), *priyaṅgu-śyāma* (dark like *priyaṅgu* creeper), *kapi-śyāma* (dark like monkey's face), *nīlotpala-śyāma* (dark like blue-lily), *cāṣa-śyāma* (dark like *cāṣa* bird), *raktotpala-śyāma* (dark like red lotus) and *ghana-śyāma* (dark like laden cloud). The combination of *kajjala* (lamp-soot) and *gairika* (red laterite) makes *śyāma* colour, according to *Abhilaṣitārthacintāmaṇi*.[5]

The secondary and tertiary colours with different tints or tones are used in the description of the complexion of the deities. *Viṣṇudharmottara* enumerates four lighter tones (*gauri*) and twelve darker (*śyāma*) tones. Some of the possible ways of dark tones (*śyāma*) are as follow. The colour of *sasya-śyāma* is obtained by mixing one part of *śyāma*, half part of *haritāla* (yellow orpiment) and *kuṅkuṣṭha*.[6] Alternatively, this may be by mixing one unit of *kṛṣṇa* (black), half unit of *haritāla* (yellow orpiment) and quarter unit of *lākṣā* (red lac).[7]

The red colour (*rakta*) mixed with white (*śveta* or *sita*) in equal proportions produces the colour of *gaura*.[8] This colour must be same to

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[1] *VAK*.20 p.131.
[2] *PRA*.17.36b.
[3] *Ibid*., 17.3b.
[4] *VDP*.3.27.13–15; C. Sivaramamurti, *Chitrasūtra of the Vishnudharmottara*, p.59.
[5] *AC*.1.3.172b.
[6] *KSS*.89.12b.
[7] *Ibid*., 89, p.450 (different reading).
[8] *Ibid*., 89.4b. The term '*gaura*' is also used as lighter shades. According to *VDP* (3.27.11–12), they are five viz. *rukma-gauri* (golden white), *danta-gauri* (ivory white), *candana-gauri* (sandal white) *śaradghanābha-gauri* (white like autumnal cloud) and *candra-gauri* (moon-white).

śveta-rakta[1] and *sita-rakta*.[2] Someśvaradeva mentions this colour with the term '*gaurāśva*' prescribing the materials *alaktaka* (red sap) and *śaṅkha* (conch) to be blended.[3] The addition of white to *gaura* is *sita-gaura*.[4] Red lac (*lākṣā*) combined with white (*śveta* or *sita*) produces the colour of red lotus (*rakta-utpala*).[5] This term, also called as k*okanada* (red lotus), is the result of mixing *darada* (red lead) with *śaṅkha* (conch), as per *Abhilaṣitārthacintāmaṇi*.[6] White (*sita*) mixed with one-fouth of red (*rakta*) creates the colour of *kharpara*.[7] *Kaṣāya* colour is the mixture made of two units of red (*rakta*) with one unit of black (*kṛṣṇa*).[8] The colour of *agni*[9] (fire flame) is also called *jvalana-chavi* (flame colour) and *vakula-phalābha* i.e. the colour of *vakula* fruit. The combination of *rakta* (red) and *pīta* (yellow) in equal proportions makes this secondary colour.[10] The *lohita*[11] colour is the result of mixing *jātīphala* (*jātiliṅga*) and *lākṣā-sāra* (sap of lac).[12] *Abhilaṣitārthacintāmaṇi* prescribes the usage of *gairika* (red laterite) for this colour.[13] *Kapila* (reddish brown)[14] colour is the result of mixing two units of yellow (*pīta*) with one unit of red (*rakta*).[15] *Gaura* colour is the product of the mixture of *gairika* (red laterite) and *haritāla* (yellow orpiment).[16] *Atirakta*[17] (deep-red / scarlet) is formed with one unit of *pīta* (yellow) and two units of *rakta*.[18] The colour of honey (*madhu-varṇa*[19]) is the result of adding *kṛṣṇa* (black) and *rakta* (red) in equivalent portion.[20] The colour of *jambūphala* (rose apple) is produced by adding *kṛṣṇa* (black)

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[1] *KRA*.5.182a.
[2] *KLA*.13.70b.
[3] *AC*.1.3.168b.
[4] *PRA*.17.23b.
[5] *VDP*.3.40.23b–24a.
[6] *AC*.1.3.167b.
[7] *KSS*.89.11b.
[8] *Ibid.*, 89 p.450 (another reading).
[9] *KLA*.15.44b.
[10] *KSS*.89.8b–9a.
[11] *KJK*.56 p.97
[12] *KSS*.89.14a.
[13] *AC*.1.3.165b.
[14] *KJK*.26 p.51; *KLA*.15.48b.
[15] *KSS*.89.11a.
[16] *AC*.1.3.172a.
[17] *KJK*.12 p.20.
[18] *KSS*.89.9b.
[19] *KJK*. 28 p.55.
[20] *KSS*.89 p.451 (another reading). The same text mentions the colour of *madhu* (honey) as the mixture of *kṛṣṇa* (black)) and *pīta* (yellow) in equal parts.

and *lākṣā* (red lac) in equal proportion.[1] The colour of *gula*[2] (jaggery) is obtained by blending one part of *rakta* (red) and two parts of *kṛṣṇa* (black).[3]

Piṅga[4] or *piṅgala*[5] hue is the effect of adding one part of *śveta* (white) and two parts of *pīta* (yellow).[6] The colour of *kalhāra* or *kumuda* (white water-lily) is the mixture of one part of *śveta* (white) and three parts of *pīta* (yellow).[7] Both *sita* (white) and *pīta* (yellow) blended in equal proportion create the colour of *karbura* (*kharparatutta*).[8] *Ghora* hue is the mixture of *haritāla* (yellow orpiment) and *śaṅkha* (conch).[9] The colour of *tṛṇa* (grass) is the mixture of *pīta* (yellow) and *kṛṣṇa* (black).[10] The colour of *nīla-pīta*[11] is the combination of *nīlī* (dark-blue or indigo blue) with *pīta* (yellow).

The mixture of *sita* (white) and *asita* (black) makes the colour of *sitāsita*[12] or *kṛṣṇa-śveta*.[13] This is also known as *gaja-varṇa* (elephant grey). *Dhūmra* or *dhūma*[14] colour is the mixture of *sita* (white) and *kṛṣṇa* (black) in equal proportion.[15] Someśvaradeva prescribes the mixture of *kajjala* (lamp soot) and *śaṅkha* (conch)[16] to obtain this colour. The term '*dhūmra*' may mean also dark-red or purple. As such, Someśvaradeva's view of mixing *gairika* (red laterite) and *śaṅkha* (conch) is apt.[17]

There are also other colours found in the texts. The colour of *dhānyāṅkura* is the combination of one part of *sita* (white), one-fouth part of *rakta* (red) and more quantity of *nīla* (blue).[18] Alternatively, this colour is the blend of one part of *haritāla* (yellow orpiment), one part of *kṛṣṇa*

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[1] *KSS*.89.13.
[2] *KJK*.28 p.55.
[3] *KSS*.89.10b.
[4] *KJK*.34 p.64.
[5] *KRA*.5.230a.
[6] *KSS*.89 p.450 (various reading).
[7] *Ibid.*, 89 p.450 (another reading).
[8] *Ibid.*, 89.5a
[9] *AC*.1.3.169b.
[10] *KSS*. 89 p.453 (various reading).
[11] *KJK*.28 p.55.
[12] *PRA*.17.20b.
[13] *VAK*.20 p.131.
[14] *Ibid.*, 20 p.122.
[15] *KSS*.89.5b.
[16] *AC*.1.3.169b.
[17] *Ibid.*, 1.3.168b.
[18] *KSS*.89.12a.

(black) and two parts of *pīta* (yellow).[1] The colour of *śaphara* (*matsya* or fish) is the mixture of one part of *sita* (white), half of the *kṛṣṇa* (black) and quarter of *rakta* (red).[2] The colour of *citramālya*,[3] probably also *vicitra*[4] (variegated[5]), must be the blend of all colours of pleasant appearance. This must be same as the colour of *miśraka*, that is the combination of one unit of *śveta* (white), one unit of *rakta* (black) and one unit of *pīta* (yellow).[6] *Sita-mecaka*[7] is same as *vicitra* colour but with light tone or lighter tone of peacock blue.[8] The colour of *kapota*[9] or *kapota-gala*[10] (grey of pigeon's neck / throat) is the result of mixing *nīlī* (indigo / vegetal blue) and *śaṅkha* (conch or white).[11] The term *pañca-varṇa*[12] means the colour of *miśraka* or *vicitra* or multicolour as in the case of Garuḍa and Śrībhūta.

In addition to the variety of terms detailed above, some other technical terms sparsely used in the treatises are explained in relevant places.

Padavinyāsa and *sthāna-navakalpana*

Padavinyāsa[13] means the division of area of the floor (ground) in order to properly plan to set up the icons. The total interior floor area of the *garbha-gṛha* is divided into sixteen columns both east to west and south to north resulting in two hundred fifty-six equal squares. The middle part containing sixteen squares is *brahma-bhāga*. The area covering three rows of squares around the same is *daivika* which has eighty-four squares. The next two enclosing rows consisting of ninety-six squares around are *mānuṣa-bhāga*. The last enclosure adjacent to the wall consisting of sixty squares is *paiśāca-bhāga*.

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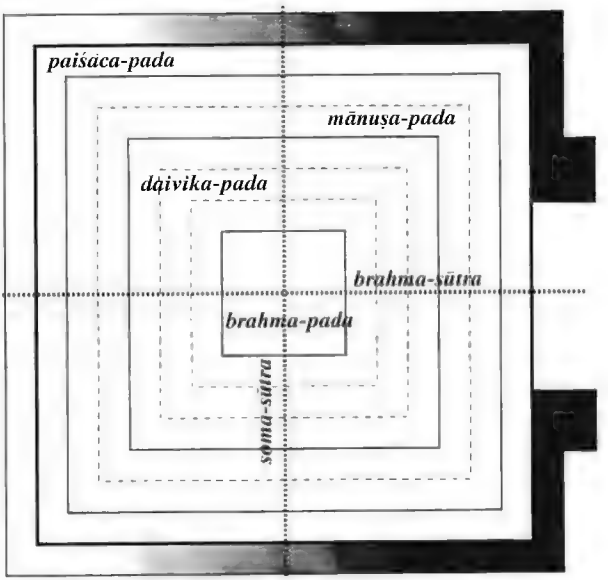
[1] *KSS*.89 p.450 (another reading).
[2] *Ibid.*, 89 p.449 (various reading).
[3] *PRA*.17.13a.
[4] *KJK*.28 p.55.
[5] Gaudriyaan, *op. cit.*, p.102.
[6] *KSS*.89.7a.
[7] *VAK*.17.20b. Kṣīrasvāmin, the commentator of *Amarakośa* (I.4.14a, p.27), comments on the term *mecaka* as '*mecayati miśrībhavati mecakaḥ*'.
[8] *AC*.II.5.32a, p.89.
[9] *KJK*.28 p.55.
[10] *Ibid.*, 22 p.43.
[11] *AC*.1.3.170a.
[12] *PRA*.24.58.
[13] *VAI*.10 p.36.

The *sthānaka* and the *yānaka* icons must be placed in the middle or rear row of *daivika-pada*. The Yoga-sthānaka icon is set up in the half or one third of the *daivika-pada* at the back. Bhoga-sthānaka icon is in one-third part of *daivika-pada* on the rear. Vīra-sthānaka icon occupies the entire area of *daivika-pada*. The seated icons (*āsīna*) occupy a portion at rear of *daivika-pada* besides occupying a little portion of *mānuṣa-pada*. The *śayana* icons occupy the squares of the *mānuṣa-pada* in addition to a portion of *daivika-pada*. The icon set up in the *paiśāca-pada* is *ābhicārika*, resulting in adversity. Perhaps this method of placement is to accommodate other icons like *kautuka-bera*, *utsava-bera* and other clustering divinities.



The *dhruvārcā* icon is set up in the *brahma-pada* in the *garbha-gṛha*.[1] The same set up in the *brahma-bhāga* consisting of one square benefits in peace and expiation (*śāntika*). The same established in the *daivika-bhāga* causes promotion and prosperity (*pauṣṭika*) and it is meant for the purpose of victory (*jayada*) if it is set up in *mānuṣa-bhāga*. The *dhruvārcā* icons made of stone in the category of *yoga*, *bhoga*, *vīra* and *ābhicārika* must be placed respectively in the *brahma-bhāga*, *daivika-bhāga*, *mānuṣa-bhāga* and *paiśāca-bhāga* of the *brahma-pada* in the *garbha-gṛha*.[2]

The icons of the consorts of Viṣṇu i.e. Śrīdevī and Bhūdevī must be placed in between the sidewall (*kuḍya*) and the central *dhruva* icon i.e. Viṣṇu.[3] The icons of the worshipping sages must be set up in the place between sidewall and the place of *kautuka* icon i.e. *brahma-bhāga*.[4] The icons of Brahmā and Śiva must be next to the sidewall as freestanding (*citra*) or relief (*citrārdha*) against the wall.

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[1] *SAA*.19.20a; *VAK*.15 p.72.
[2] *KRA*.3.39.
[3] *KLA*.11.90b, 148a.
[4] *Ibid*., 11.91a, 148b.

The *Vaikhānasa* texts very clearly specify the placement of the icons and their facing direction in the *garbha-gṛha* with reference to that of central *dhruva* icon of Viṣṇu, set up facing straightly at the entrance (*dvāra*) or onlooker. They are called *sthāna* i.e. disposition which are nine in number. However, a few alone are frequently prescribed.

The nine types of *sthāna* (dispositions) are *ṛjvāgata*, *ardharjvāgata*, *sācīkṛta*, *adhyardhākṣa*, *pārśvāgata-parāvṛtta*, *ṛjvāgata-parāvṛtta*, *ardhajyāgata-parāvṛtta*, *sācīkṛta-parāvṛtta* and *adhyardhākṣa-parāvṛtta*. The first four are the frontal view of the icon; the last four are the back view; and the middle one i.e. *pārśvāgata-parāvaṛtta* is of profile view of the icon. These differences arise from the angle of the installment of the icon. In such dispositions, the portions of the icon are seen in different angles with reference to the distance of *brahma-sūtra* and *pārśva-sūtra* (*pakṣa-sūtra*). In general, the *brahma-sūtra* remains exactly in the middle of the two side plumb-lines (*pakṣa-sūtras*) from the viewpoint of the onlooker. The increase or decrease of distance in any side is caused when the icon is turned to different angles but the total distance between the *pakṣa-sūtras* i.e. the width of the face of the icon between two ears, remains constant.

In *ṛjvāgata* (*ṛjusthāna*),[1] the frontal part of the icon is fully and clearly visible to the spectator. Each of the two *pakṣa-sūtras* (side plumb-lines) remains at the distance of six *aṅgulas* from *brahma-sūtra*. The back part of the body of the icon is not seen at all (Plate II-a). This is defined in *Viṣṇudharmottara*[2] as, "... the front position facing the spectator, clear in its proportions and characteristics, full in form and beautiful, polished and shaded without a blemish, immaculate, sweet, with clear linear outline decorating it, where the full view of none of the limbs is impaired."

In *ardharjusthāna* (*ardharjvāgata* or *anṛju*),[3] a *pakṣa-sūtra* (either right or left) remains at the distance of eight *aṅgulas* from *brahma-sūtra* (central axis) and another *pakṣa-sūtra* (on opposite side) at four *aṅgulas* distance. *Ardharjusthāna* means semi-upright and front state. Only three fourths of the form of the icon is visible (Plate II-b). As per *Viṣṇudharmottara*,[4] "That is *anṛju* where face is full and undiminished, the chest, stomach, waist, shoulder, thigh are slightly diminished, the nostrils, lower and upper lips are diminished by a quarter, only three-fourth of the form is visible, and that beautiful to behold, with its pose as a fitting background for several lovely *karaṇa* stances".

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[1] *Ibid.*, 14.259b–263.
[2] *VDP*.III.42.5–6; Sivaramamurti, *op. cit.*, p.176.
[3] *KLA*.14.264–266.
[4] *VDP*.III.42.7–9; Sivaramamurti, *op. cit.*, p.176.

In *sācīkṛta*[1] (*sācī-sthāna*), one *pakṣa-sūtra* remains at the distance of ten *aṅgulas* from the *brahma-sūtra* and another lies at the distance of two *aṅgulas*. One fourth of the frontal part of the icon is out of view of the spectator (Plate II-c). *Viṣṇudharmottara*[2] defines as, "That is *sācīkṛta* which has a horizontal background, pleasing to behold, with fine shading, delicate, with a fourth part diminished, lovely in all its limbs, portraying more than a half of the brows, forehead raised nose, the remaining half of the body visible, the eye diminished slightly, not quite a silhouette or a front view, but just a modification".

In *adhyardhākṣa*[3] (*dvyardhākṣi-sthāna*), a *pakṣa-sūtra* remains at the distance of eleven *aṅgulas* from the *brahma-sūtra* while the other lies at the gap of one *aṅgula*. This is also known as *chāyāgata*.[4] "*Ardhyardhākṣa* is that which in form is as follows: shows half an eye in the face, half a brow invisible, part of the forehead, a visible half of the nose, half a cheek visible and the other half hidden from view, with only a half of the line on the neck, with only a small part of the chin perceptible, half the chest, the full face lost from view, a fraction of the *aṅgulas* of the navel seen, a little over half the waist revealed, the rest rendered imperceptible" states *Viṣṇudharmottara*.[5]

In *pārśvāgataparāvṛtta*,[6] known as also *bhittisthāna* and *bhittika*, only two *pakṣasūtras* remain and the *brahma-sūtra* does not appear, it should be made identical with the front *pakṣa-sūtra* (Plate II-d). *Viṣṇudharmottara*[7] states, "... that shows only one eye, one line of the brow, lip, nose and forehead, one ear, half the chin, similarly hair-do, but is not yet a whit lacking in proportions, charm, sweetness and other qualities."

In *ṛjvāgataparāvṛtta*,[8] the *madhya-sūtra* remains exactly at the back. Hence, in this *sthāna*, only the view of back side of the icon is possible (Plate II-f). This is mentioned as *samānata* in *Viṣṇudharmottara* which describes, "That is to be reckoned as *samānata* where is a full view of the buttocks, the soles, the head seen only half, the waist seen in full, the toes completely hidden from view, is symmetrical, full in its (back) view, and in no way fearful (because of the lack of the smiling face seen only in front

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[1] *KLA*.14.267–269.
[2] *VDP*.III.42.10–13a; Sivaramamurti, *op. cit.*, p.176–177.
[3] *KLA*.14.270–271.
[4] *VDP*.III.42.17a.
[5] *Ibid.*, III.42.13b–16; Sivaramamurti, *op. cit.*, p.177.
[6] *KLA*.14.272.
[7] *VDP*.III.42.18–20a; Sivaramamurti, *op. cit.*, p.177.
[8] *KLA*.14.273–274a.

view), half the arms seen (from the rear), the neck and face hidden from view completely and the legs lost to view except for the back view."[1]

Khilādhikāra describes other four major *sthānas* of back view in addition to a number of intermediate (*antarita*) *sthāna* but they are hardly prescribed in the installation of the icons in the temple but very much helpful in the icons of dance poses. Among them the most used one is *sācīcṛta-parāvṛtta* (Plate II-e).

The icons of Śrīdevī and Bhūdevī are to be set up in the *daivika-pada* in *dvyardhākṣi* or *sācīkṛta* mode of disposition so that their icons face somewhat the central figure. The icons of worshippers (*pūjāka*) are placed in *pārśvāgataparāvṛtta* or *bhittisthānaka* mode of disposition, in the place between the *brahma-bhāga* and the sidewall i.e. in the *mānuṣa-pada*. The icons of Brahmā and Śaṅkara are placed in *pārśvāgataparāvṛtta* sort of disposition either on the sidewalls as *citrārdha* (relief) or next to the sidewalls as *citra* i.e. freestanding icons. In addition to the above, some other figures may be depicted either next to the icons of Śiva and Brahmā in the way of *pārśvāgataparāvṛtta* mode or hovering on the posterior wall. We come across very rare prescriptions of other dispositions of back view of the icon in the *garbha-gṛha*.

Temple and its components

Besides the *garbha-gṛha*, there are a number of niches (*koṣṭha*) around *garbha-gṛha* as well as on the *vimāna* (superstructure) above the *garbha-gṛha* and *gopura* (entrance tower).

The niche (*koṣṭha*) on the external wall of the *garbha-gṛha* is *deva-koṣṭha*; the niche above *prastara* (roof) is *bhadra-koṣṭha*; and the niche on the *kaṇṭha* (*gala*) part of the structure below *mahānāsi* is *grīvā-koṣṭha*. These niches are used for placing the icons of the divinities concerned with the main deity installed inside the *garbha-gṛha*. In *Pañcamūrti-pratiṣṭhā*, Viṣṇu is consecrated inside the *garbha-gṛha*; other four *mūrtis* (Puruṣa and others) can be consecrated in the *deva-koṣṭha* in *kautuka* form.[2]

Types of human settlements (*grāmādi-lakṣaṇa*)

The temple, different varieties of the same and the number of icons for installation depend on the type of the human settlements and total population engaged in different sorts of occupations. Moreover, the place of the temple also differs from place to place. Kāśyapa and Marīci mentions nine types of human settlements viz. *grāma*, *agrahāra*, *nagara*,

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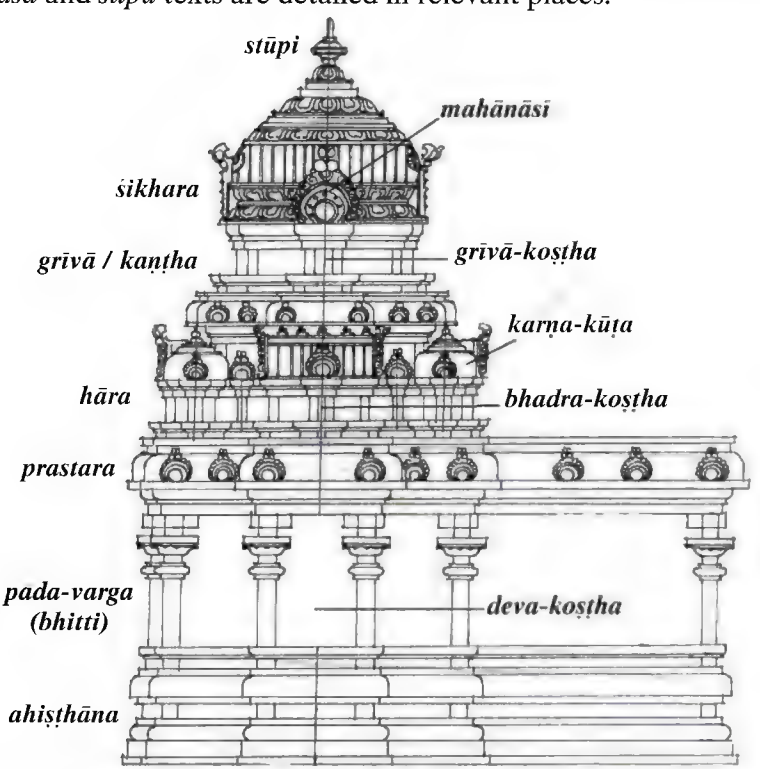
[1] *VDP*.III.42.129b–132a; Sivaramamurti, *op. cit.*, p.178.
[2] This is detailed in the part of *Vyūha* forms of Viṣṇu.

paṭṭana, *kharvaṭa*, *kuṭika*, *senāmukha*, *rājadhānī* and *śibira*.[1] Atri mentions eight types omitting *senāmukha* in the list.[2]

Grāma is the residences of the *vipras* (*brāhmaṇa*) accompanied with their servants (*bhṛtya*). The place inhibited only by the *brāhmaṇas* is *agrahāra*. *Nagara* is the place full of the men of different castes and is occupied by the people practicing varieties of crafts and commercial activities and which has a number of temple-edifices dedicated to all gods. *Paṭṭana* is the place on the seacoast suitable for the commercial transaction of goods from other islands or continents. *Kharvaṭa* is the combination of both *nagara* and *paṭṭana*. *Kuṭika* is a village, especially of *śūdra* community, controlled by one headman alongwith his attendants. *Senāmukha*, filled with the people of all castes, has royal palaces and with all facilities of defensive and safety measures. *Rājadhānī* is the place filled with four types of army and frequently visited by the king and his attendants. *Śibira* or *daṇḍaka* is the residing place of royal army led by the leader of the army.

Besides the aforesaid terms, some of the other terms used in *Vaikhānasa* and *śilpa* texts are detailed in relevant places.



[1] *KJK*.14 p.23–24; *VAK*.3 p.9. The description is identical in both these works.
[2] *SAA*.2.54–58.

CHAPTER III
ICONOMETRY

Right from the Vedic period, the religious and ritualistic aspects have been very particular about proper dimensions of the media of worship be it the fire-altar (*yajña-kuṇḍa*), sacrificial instruments (*sruk*, *sruva*, etc.), diagrams (*maṇḍala* or *sthaṇḍila*) or icons or images. The authors of the *Vaikhānasa* works insist on the accurate dimensions of the icons to be set up in the temple premises.

An icon, made in accordance with the rules, is meritorious (*puṇya*) and it dispels all demerits (*pāpa*) and ensures the enjoyment in both worlds (*aihika* and *āmuṣmika*); the icon created only according to one's thinking destroys everything; therefore, one should make the icons with appropriate measures by following the manuals or hand-books thoughtfully and skillfully, thus asserts Kāśyapa.[1] Generally all the treatises insist on the same.

Numerals and equivalents

The *Vaikhānasa* treatises, like some other works on sculptures and architecture, present the measurements not only by direct numerical terms but also as an object concerned with the numbers in a special or symbolical way. Synonymous terms are used in the texts. Probably the authors followed this system to avoid possible errors while carrying out the tradition orally in *guru-śiṣya paramparā* generation to generation. Moreover, this method is easier in remembering the units of measurements. The numerals and their equivalents are given below:[2]

Numbers	Equivalents
One	*mātra*, *mūrti*, *indu*, *viśva*, *ambhara*, *mokṣa*, *ukta*, *Viṣṇu*, *tattva*, *ambara* and *mukta*
One and half	*atyukta*[3]
Two[4]	*kalā*, *golaka*, *aśvinī*, *yugma*, *brāhmaṇa*, *vihaga*, *pakṣi*, *pakṣa*, *vibhāga*, *dvija*, *kīlaka*, *kolaka*, *nayana* and *aṅganā*[5]
Three	*agni*, *rudrākṣi*, *guṇa*, *ṛṇa*, *śūla*, *rāma*, *varga*, *madhya*,

[1] *KJK*.50 p.87.
[2] *VAK*.22 p.155–156.
[3] The term '*atyukta*' means 'two' according to *SCS* (13.9b) and *BCS* (2.19a).
[4] The terms '*vāyu*', '*varga*' and '*caraṇa*' are also included in *SCS* and *BCS*.
[5] This term is referred to by Gaudriaan, *op. cit.*, p.149.

Numbers	Equivalents
	bandha, *madhyama* and *sahaja*
Four[1]	*veda*, *pratiṣṭhā*, *jāti*, *kara*, *abjajānana*, *yuga*, *turya*, *turīya*, *varṇa*, *āśrama*, *bāhu*, *karaṇa*, *bhāga*, *tāraka*, *bandhu* and *āśramaka*
Five	*viṣaya*, *indriya*, *bhūta*, *iṣu*, *supratiṣṭhā*, *tīrtha*, *pṛthivī*, *bāṇa*, *sura*,[2] *mahābhūta*, *akṣa* and *arghya*[3]
Six[4]	*karma*, *aṅga*, *rasa*, *samaya*, *gāyatrī*, *kṛttikā*, *kumārānana*, *kauśika*, *ṛtu*, *kartṛ* and *ṣaḍāsya*
Seven	*pātāla*, *muni*, *dhātu*, *loka*, *uṣṇik*, *rohiṇī*, *dvīpa*, *naga*, *ambhonidhi*, *prāṇāyāma*, *mātṛ*, *abdhi* and *giri*
Eight[5]	*lokapāla*, *nāga*, *uraga*, *vasu*, *anuṣṭup*, *gaṇa*, *ṛddhi* and *diggaja*
Nine[6]	*bṛhatī*, *graha*, *randhra*, *nanda*, *sūtra*, *parabhāva*, *brahmā* and *dhṛk* [*dhruva*]
Ten[7]	*dik*, *prādurbhāva*, *nāḍī*, *paṅkti*, *vaikhānasa*, *avatāra*, *ayojya* (*abhojya*), *kṛtasattva*, *śrāmaṇaka*, *avasthā* and *sahejya*
Eleven	*triṣṭup*, *rudra* and *kuntala*
Twelve	*vitasti*, *mukha*, *tāla*, *yama*, *arka*, *rāśi*, *muni*, *prādeśa*, *āditya* and *kṛcchra*[8]
Fourteen	*Manu*
Fifteen	*Tithi*
Sixteen[9]	*kriyā*, *iṣṭi*, *indukalā* and *ṛtvij*
Eighteen	*smṛti* and *kuhū*[10]
Twenty	*kiṣku* and *kṛti*
Twenty-one	*Prakṛti*
Twenty-two	*Ākṛti*

[1] *SCS* and *BCS* include also the terms '*ambhas*' and '*muṣṭi*'.
[2] It must be '*svara*' meaning five *svaras* in music, as pointed out by Goudriaan, p.150.
[3] This is as per the text used by Goudriaan, p.149.
[4] *SCS* and *BCS* include also the terms '*kṛttikā*' and '*dhūma*'.
[5] *SCS* and *BCS* include also the term '*bandha*'.
[6] *SCS* and *BCS* include also the terns '*ratna*', '*mārga*', '*adhvan*' and '*gati*'.
[7] *SCS* includes '*vidhi*', '*sodana*' and '*janmaka*'.
[8] Goudriaan (p.150) interprets this word to mean the number14 based on fourteen types of penances.
[9] The term '*aṣṭi*' is used in *SCS* and *BCS*.
[10] Kāśyapa defines the term '*kuhū*' as combination of eleven (*triṣṭup*) and seven (*prāṇāyāma*).

Numbers	Equivalents
Twenty-four	*satkṛti*, *saṁkṛti*, *hasta* and *kiṣkuhasta*
Twenty-five	*atikṛti*, *ākūti* and *abhikṛti*
Twenty-six	*chandas*, *utkṛti* and *dhanurgraha*
Twenty-seven	*nakṣatra* and *dhanurmuṣṭi*
Sixty-four	*mahatī śakvarī*

The treatises mention also some collective measurements which are rarely used in creating sculptures. However, the terms used and the numerals are found to be different in them. Twelve *aṅgulas* make one *vitasti* (span); tweny-four *aṅgulas* make one *kiṣku-hasta*; twenty-five *aṅgulas* make one *prājāpatya-hasta*; twenty-six *aṅgulas* make one *dhanurmuṣṭi-hasta*; and twenty-seven *aṅgulas* make one *dhanurgraha*. Some terms denote different numbers and this is probably the usage of the terms in the region where the works had originated or had been followed. They are given below:

TERMS	*KJK*	*SAA*	*VAK*[1]	Other[2]	*BCS*
Jagatī	30	20	12	30	12
Atijagati	40	30	13	40	13
aṣṭi / iṣṭi	70	60	16	70	16
atyaṣṭi	80	70	17	80	17
Śakvarī	60	40	14	50	14
Atiśakvarī		50	15	60	15
Dhṛti	90	80	18	90	18
Atidhṛti	100	90	19	100	19
Prājāpatya	40	24			
dhanurmuṣṭi	30	27			
Vikṛti		100			23
Kāla	2		3		3
Kalā			2[3]		
Atyukta			1½		2

In order to avoid any possible problems in creating an icon or a temple, the safest way of calculation is to follow the terms of the text a sculptor is concerned with.

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[1] *VAK*.22 p.156.
[2] *SAA*.23.21a. Atri mentions nine equivalents but the numerals are only seven.
[3] The term '*kāla*' is used for both two and three. The term used equivalent to two must be '*kalā*'.

Ṣaṭ māna system of measurements

Six measurements (*ṣaṭ māna*) are prescribed in the *Vaikhānasa* treatises and this system is identical with that used in other technical works on *śilpa* and *vāstu*. It is interesting to note that the *Vaikhānasa* texts follow the most accurate pattern of measurement on par with other *śilpa* works.

Māna means the height and also vertical measurement. The terms *āyāma*, *āyata*, *dīrghamāna* are synonymous.[1] *Pramāṇa* means breadth and horizontal measurement. The synonyms are *vistara*, *vistāra*, *tāra*, *vistṛti*, *visṛti*, *vistṛta*, *tati*, *tata*, *visṛta*, *vyāsa*, *visāra*, *vipula*, *viṣkambha* and *viśāla*. *Unmāna* means thickness or diameter. Its synonyms are *bahula*, *nīvra*, *ghana*, *ucchraya*, *ucchrāya*, *tuṅga*, *unnata*, *udaya*, *utsedha* and *ūrdhva*. *Parimāṇa* means width or circumference. The synonyms are *niṣkrama*, *niṣkṛti*, *nirgama*, *nirgati*, *udgama*, *mārga*, *praveśa*, *nata*, *pariṇāha*, *vṛti* and *āvṛta*. *Upamāna* is the interspace or distance between any two parts of the body. Its equal terms are *nīvra*, *vivara* and *antara*. *Lambamāna* is the measurement along the plumblines (*lamba-sūtra*) or the lines drawn perpendicularly through different parts of the body.

An icon must be made with this six-fold system of measurement.[2] Atri states that the icon without proper dimensions must be abandoned.[3] Even at the time of renovation of an icon, proper care must be taken to maintain the prescribed measurement of the icon.[4] According to Marīci, an icon without appropriate measurements becomes *ābhicārika*.

Marīci details the result of the six-fold measuring system of icons: an icon with less than in proper *māna* destroys wealth and agricultural products; the same with more than prescribed units of *māna* causes diseases; deviation in *pramāṇa* nullifies results of actions, both *dṛṣṭa* and *adṛṣṭa*; deviation in *unmāna* causes loss of children; divergence in *parimāṇa* causes the loss of wife; deviation in *lambamāna* destroys the village or towns; and deviation in *upamāna* destroys the kings.[5] In short, it means that the icons and temples must be created by proper application of the science of proportionate measurements, if the system is not faithfully followed, it causes material loss in addition to creating psychological problems for the masses, for the temple and the icon, though made of insentient material (*acetana vastu*), are obviously sentient (*cetana*) from the point of view of devotion. Practically speaking, the durability and stability

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[1] *VAK*.22 p.156–157. The terms '*bahala*' and '*bahula*' are used invariably in the treatises of *śilpa-śāstra*
[2] *VAK*.22 p.157.
[3] *SAA*.76.19a.
[4] *KLA*.40.19a.
[5] *VAK*.22 p.151–152.

of the temple and the icon set up in it are based on proper calculation of measurements. It is precisely on account of this rigorous application of proportionate measurement that a number of icons and temples have survived centuries in good condition.

Accuracy of proper and proportionate measurements of the body of the icon is insisted. However, deviation of one *yava* to six *yavas* does not normally create any problems, thus states Marīci.[1] Bhṛgu states that in *parimāṇa* the deviation of one *yava* to ten *yavas* (1¼ *aṅgula*) is admissible.[2]

Units of measurements

The basic unit of measurement are three viz. *mānāṅgula*, *mātrāṅgula* and *dehalabdhāṅgula*. The description of these three units is identical in *Vaikhānasa* treatises as well as the works on *śilpa* (sculptures) and *vāstu* (architecture).

Mānāṅgula, the standard measure is equal to eight barleycorns supposed to be placed adjacent to each other with their sides touching each other. The standard unit called *mānāṅgula* is used to measure *kṣetra* (field), *vastu* (materials) and *niketana* (mansions / houses).[3] *Mānāṅgula* is subdivided following an octonary scale. On the other hand, most of the treatises start with the lowest unit to full unit i.e. *aṅgula* in the following manner.

Paramāṇu is the very minute dust particle seen in the sunbeam filtering through a lattice. Eight *paramāṇus* (*aṇu*) are equal to one *ratha-dhūli* or *ratha-reṇu* (*syandana-reṇu*); eight *ratha-reṇus* are one *romāgra* or *vālāgra* (or *picukakeśāgra*); eight *vālāgras* make one *likhyā* or *līkṣā* (or *tanuka*); eight of them make one *yūka* (or *tila*); eight *yūkas* make one *yava*; and eight *yavas* make one *aṅgula* generally known as the standard unit i.e. *mānāṅgula*.[4]

Mātrāṅgula is the measure equal to the length of the middle phalanx or digit (*parvan*) of the middle finger (*madhyamāṅgulī*) of the medium or *yajamāna* (donor). This measure related to individual one is used for the measurement of house (*gṛha*), beds (*śayyā*), seats (*āsana*), weapons (*astra* and *āyudha*), fire-wood (*idhma*) and sacrificial instruments i.e. *sruk* and *sruva* as all of them depend on the user.[5] The total height of the icon (both personal and public) is calculated on the basis of the *mātrāṅgula* of the *yajamāna* (donor).

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[1] *VAK*.23 p.169.
[2] *KRA*.20.171b–172.
[3] *KJK*.50 p.87; *VAK*.22 p.155.
[4] *KJK*.50 p.87.
[5] *Ibid.*, 50 p.87; *VAK*.22 p.155.

Dehalabdhāṅgula is the unit obtained from dividing the total height of the icon into equal portions as per the *tāla* system used for the icon.[1] For instance, the icon to be fashioned in *uttama daśa-tāla* must be divided into 124 equal parts vertically. This relative unit must be taken as basic unit to fashion other clustering and accompanying icons in the *garbha-gṛha* and in the temple precinct. Generally the *dhruva* icon of Viṣṇu installed in the main sanctum sanctorum is taken as the basic measurement for other icons of consorts i.e. Śrīdevī and Bhūdevī and accompanying figures.

The octonary scale in case of *mānāṅgula* is a standard whereas in other two basic units i.e. *mātrāṅgula* and *dehalabdhāṅgula*, this scale is used relatively for the subdivision of the same. However, practically no sub-division less than *yūka* i.e. one-sixteenth part of *aṅgula* is used.

The total height of the main icon is arrived at in a unique method called *Āyādi-gaṇita*. This typical system of finalizing the total height of the icon is found in all treatises where this is considered significant for the establishment of temple as well as the icons in it.

Pralamba-phalakā and *Mānasūtras*

An image fashioned in appropriate measurements serves the purpose of installation and worship. To achieve accuracy in this task, the strings (*sūtras*) measuring one *yava* thickness are suspended from a wooden plank called *pralamba-phalakā* which is to be placed above the top part of the image (see fig). The small holes are bored at the marked points and the *sūtras* are suspended from them. The *pralamba-phalakā* is to measure the lengths along plumblines (*sūtras*). The *sūtras* are strings which are attached with small plummets made of iron or clay. Distance of every part of the image with reference to the plumblines (*sūtras*) is measured which is normally known '*lamba-māna*' in iconography.

These *sūtras* are vertical in the standing icons and they are stretched horizontally in the recumbent icons. These *sūtras* help the sculptor to create an icon with accurate measurements of the parts/limbs, in different *tāla* systems and different stances. Deviation of the parts of the body is decided with reference to the *brahma-sūtra* or middle plumbline. In *samapāda-sthānaka*, both the halves of the body are equal on both right and left sides, therefore, the interspace (*upamāna*) between the thighs, kneecaps, ankles and foot are gradual. In *bhaṅgas*, the total height decreases and the interspace gets increased. Thus, the *sūtras* help in the systematic creation of icons with the concept of 'science of proportion', and, therefore, the durability and stability of the icon set up in the sanctum sanctorum are ensured.

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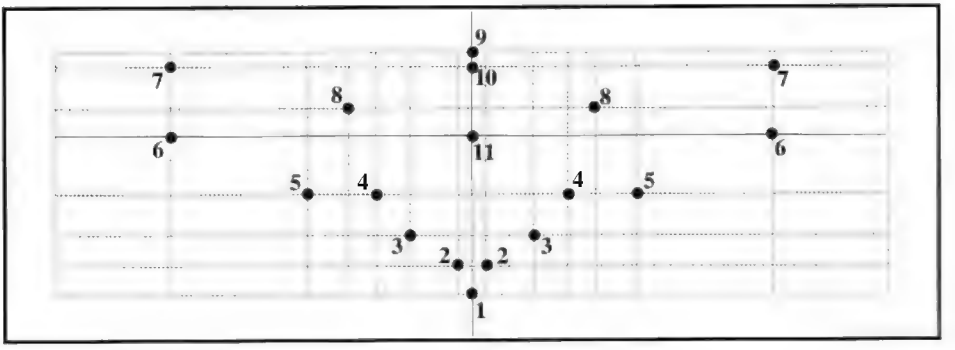
[1] *KJK*.50 p.87; *VAK*.22 p.155.



Pralamba-phalakā

1. *Madhya-sūtra* (*Brahma-sūtra*)
2. *Puṭa-sūtra*
3. *Netraparyanta-sūtra*
4. *Mukhaparyanta-sūtra*
5. *Kakṣaparyanta-sūtra*
6. *Bāhuparyanta-sūtra*
7. *Parabhujāvadhi-sūtra*
8. *Karṇaparyanta-sūtra*
9. *Pṛṣṭhamadhya-sūtra*
10. *Śiraḥ-pṛṣṭhāvasāna-sūtra*
11. *Kāyamadhya-sūtra*

In addition to these vertical *sūtras*, horizontal *sūtras* are also used to maintain the measurement and position of hand and leg. They are generally named after the parts of the body they touch. For instance, the horizontal *sūtra* at the hiccup-line (*hikkā*) is called *hikkā-sūtra* which is the limit for the upper hand with *kartarīmukha*. The *meḍhra-sūtra* which equally divides the upper and lower parts of the body in the icons fashioned in *tālas* from *uttama daśa-tāla* to *sapta-tāla*, is helpful in balancing of the image.

The *madhya-sūtra* (*brahma-sūtra*), also called *purasūtra*, passes exactly in the middle of the icon in front. The deviation of the parts of the body of the icon is calculated with reference to this. If both the right and left halves remain equal the stance is called *samapāda-sthānaka* in which the icon is straight and this stance indicates the calm nature (*śānta*) of the deity.

In three famous stances of *sthitakuñcita*[1] viz. *ābhaṅga*, *samabhaṅga* and *atibhaṅga*, the parts of the body of the icon are deviated on both sides balancing the weight and aesthetic expression on both the sides. In such case, the total height of the image gets diminished on vertical plane which

[1] It is natural that the legs cannot be equal on the pedestal when the body is twisted or the parts of the body deviates on the sides. One foot is planted well on the pedestal and the other foot, generally with a bend at the knee and ankle, is adjusted with or without raising the heel or sometimes with a slight raise. Alternatively, the foot is turned to opposite direction. In such case, the interspace between the toes, ankle and knee increases.

of the temple and the icon set up in it are based on proper calculation of measurements. It is precisely on account of this rigorous application of proportionate measurement that a number of icons and temples have survived centuries in good condition.

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Units of measurements

The basic unit of measurement are three viz. *mānāṅgula*, *mātrāṅgula* and *dehalabdhāṅgula*. The description of these three units is identical in *Vaikhānasa* treatises as well as the works on *śilpa* (sculptures) and *vāstu* (architecture).

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[1] *VAK*.23 p.169.
[2] *KRA*.20.171b–172.
[3] *KJK*.50 p.87; *VAK*.22 p.155.
[4] *KJK*.50 p.87.
[5] *Ibid.*, 50 p.87; *VAK*.22 p.155.

Every *tāla* differs from another by dimensions of the parts of body proportionately irrespective of the total height of the icon. Moreover, both male and female icons fashioned in a particular *tāla* have the same total units of height. However, the proportionate height of the face in male and female is different. The height of *gala* (small fleshy fold below the chin) is not applicable for the female icons. Hence, this unit is adjusted in other parts of the face in female figures resulting in face having the shape of hen's egg (*kukkuṭa-aṇḍa*).[1]

The *Vaikhānasa* treatises like other iconographical treatises maintain two different aspects i.e. total height of the icon and *tāla* system. The icons with different heights in the sanctum sanctorum as well as in temple precinct indicate the priority and grade of the deities invoked in the relevant icons. However, the *tāla* system may be same to some of the icons. For instance, the icons of Śiva and Brahmā set up in the *garbha-gṛha* are fashioned in *uttama daśa-tāla* or *madhyma daśa-tāla* but the icons do not have the same total height equal to that of Viṣṇu. Viṣṇu is the main deity in the temple. Therefore, the icons of other two deities may have the height equal to eye-level (*netrānta*), ear-level (*karṇānta*) or hiccup-line (*hikkānta*) of the icon of Viṣṇu.[2]

The same features are also applicable to all the clustering icons in the *garbha-gṛha* and the temple premises. In the recumbent *dhruva* panel of Viṣṇu,[3] all the clustering icons are prescribed in different *tālas*. Here the word '*tāla*' must be taken as the proportionate measurement with reference to the icon of Viṣṇu but not the standard system. Here, the total length of the face of the recumbent (*śayana-bera*) is taken as one *tāla* i.e. one tenth of the total height. The icon of Brahmā seated on the lotus issued from the navel of Viṣṇu must be in *tri-tāla* i.e. three times the total height of the face of Viṣṇu but not the standard *tāla* system applicable to the icons of *bhūtas* and *kinnaras*. Similarly, the icons of the female deities i.e. Śrīdevī and Bhūdevī carried by Varāha or seated on the lap of Viṣṇu are prescribed in *pañca-tāla*. Herein, their total height must be 60 *dehāṅgula* or *dehalabdhāṅgula* of the icon of Varāha or Viṣṇu but their proportionate dimensions must be as per *madhyama daśa-tāla* applicable to them. One can find this feature in the *Vaikhānasa* works where they describe the dimensions of the accompanying icons in the chapters on *śayana* (recumbent) forms of Viṣṇu.

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[1] *VAK*.23 p.171.
[2] *Ibid.*, 19 p.102.
[3] *Ibid.*, 19 p.102.

The *Vaikhānasa* works mention ten *tālas* in total which are almost identical with those prescribed by other iconographical texts. Marīci especially deals with all the ten *tālas* extensively including their three sub-grades i.e. *uttama*, *madhyama* and *kaniṣṭha*. His iconometrical features are almost identical with other standard works like *Brāhmīya-citrakarmaśāstra*.

The total number of *aṅgulas* of a particular *tāla* is same in different texts but the vertical division of the parts of the body of the icon is found to be different in different works. Therefore one can find the differences not only in non-*Vaikhānasa* works but also within *Vaikhānasa* authors. The four authors of *Vaikhānasa* viz. Marīci, Atri, Kāsyapa and Bhṛgu do not present identical iconometric systems; it is possible that they have followed the features present and applicable in their regions. This is one of the reasons why we find icons of different dimensions and features in different regions. This could have been one of the reasons why Marīci permits the slight deviation of dimensions from one *yava* to 6 *yavas* in the creation of the icons. However, this is not applicable in case of total *aṅgulas* of a *tāla*.

In the *śilpa-śāstra* in general, both the male and female figures fashioned in the particular *tāla* system have the same vertical dimensions (*māna*) i.e. total number of *aṅgulas* from crown (*mūrdhan* or top most part of head) to feet (*pāda*) but the other dimensions like breadth, thickness and circumference are not identical. For instance, the width of *kaṭi* (waist) region of male figure differs from that of female figure though both of the icons have same total height and are fashioned in same *tāla*.

The *Vaikhānasa* authors prescribe different *tāla* systems in the creation of icons but they do not describe all. For instance, Marīci prescribes *kaniṣṭha daśa-tāla* for both male deities (like Bhṛgu, Āditya, etc.) as well as the female deities (like Durgā). However, he describes *kaniṣṭha daśa-tāla* applicable for the male figures. It is only in some *tālas* that he specifies the differences in female figures.

Another problem is uniformly found in the *Vaikhānasa* and other *śilpa* works. All the treatises do not detail all the *tāla* systems with their sub-grades. However, they refer to other *tāla* systems when a measurement is to be adopted from other system fully or in a slightly modified way. For instance, one can take *navārdha-tāla* (9½ *tāla* = 114 *aṅgulas*) system detailed in the case of Sītā, Rukmiṇī and Satyabhāmā. A few measurements are given and other details are to be taken from *uttama nava-tāla* (112 *aṅgulas*). The same author while describing the female figure in *uttama nava-tāla* refers to *navārdha-tāla* for the measurement but the measurements are not available there. Moreover, the *uttama nava-tāla* measurement of male figure cannot be taken for female figure.

A simple but plausible way to solve the problem is to adopt the simple information that the portions of the body above and below *meḍhra-sūtra* must be equal. It is to be noted that the *meḍhra-sūtra* is also called *ardha-sūtra*. This method is applicable to the *tālas* from *uttama daśa-tāla* to *sapta-tāla*. It is only in grades below, that the upper portion of the body is larger than the lower part. In case of other measures like width, girth, etc., proper care must be taken so that the measurements do not exceed the corresponding measurements of higher *tāla* and not become less than those of lower *tāla*.

These practical problems are found in almost all the works of *Vaikhānasa* system as well as general treatises on icons. Therefore, it is necessary to survey and to adopt the *tāla* system found in other treatises to solve these problems. Moreover, the *Vaikhānasa* authors often emphasize consultation of the treatises on *śilpa-śāstra* though they themselves precisely detail the minute measurements of the icons. Therefore, all *tāla* systems found in *Vaikhānasa* works are detailed here alongwith the information found in other earlier and contemporary texts viz. *Mānasāra*, *Brāhmīya-citrakarmaśāstra*, *Sārasvatīya-citrakarmaśāstra*, *Kāśyapaśilpa*, *Sakalādhikāra* and a later work viz. *Śilparatna*.

Atri, Bhṛgu and Kāśyapa deal with only a very few *tālas*. Marīci deals extensively with almost all the *tālas* i.e. 28 in total. The descriptions are almost identical with that of *śilpa* works. Even then, the authors of *Vaikhānasa* system often recommend consultation of the works on *śilpa-śāstra* for clarity and for further details.

Uttama daśa-tāla

Uttama daśa-tāla, the highest in *tāla* system (124 *aṅgulas*) is mainly applicable to the image of Viṣṇu wherever it is installed either in the main sanctum sanctorum or in other shrines in the temple precincts. The *dhruva* image must be in this *tāla* in general. The *kautuka-bera* must be in this *tāla* though the *dhruva-bera* of Varāha, Narasiṁha, Paraśurāma (Bhārgavarāma) and Rāma are fashioned in *madhyama daśa-tāla*. This is obviously based on the unwritten injunction that the Lord Viṣṇu can be invoked in the image in *uttama daśa-tāla* alone.

Uttama daśa-tāla is applicable also to the images of Śiva and Brahmā installed in the sanctum of Viṣṇu as well as in sub-shrines (*parivāra-ālaya* and *aṅga-ālaya*). It is to be noted that this Trinity must be in *uttama daśa-tāla* alone in the *Trimūrti-sthāpana*, wherein these three deities are installed in separate *garbha-gṛhas* adjacent to each other. However, this *tāla* is not prescribed for any female images including Śrīdevī, the consort of Viṣṇu.

As per the injunction that the height of the portion of the body of the image above and below the *meḍhra-sūtra* (*ardha-sūtra*) must be equal, all the treatises of both *Vaikhānasa* and non-*Vaikhānasa* works agree. However, there are some differences amongst them regarding the height of the portions of body though the total height is maintained properly.

As far as the total vertical height of the image in *uttama daśa-tāla* is concerned, the *śilpa* works *Sakalādhikāra*, *Kāśyapaśilpa* and *Śilparatna* come in one group; *Mānasāra* is another type; *Sārasvatīya-citrakarmaśāstra* and *Brāhmīya-citrakarmaśāstra* stand as a separate group.

We find four types of *uttama daśa-tāla* measurement (total vertical height) in *Vaikhānasa* treatises. Marīci's *Vimānārcanākalpa* is identical with *Brāhmīya-citrakarmaśāstra* and *Sārasvatīya-citrakarmaśāstra*; Kāśyapa mentions another type; Bhṛgu's measurement in *Yajñādhikāra* differs from his another work viz. *Prakīrṇādhikāra*; and thus, four types of *uttama daśa-tāla* are found in the *Vaikhānasa* works.

The following table consolidates the *uttama daśa-tāla* found in *śilpa* texts and *Vaikhānasa* works: (First digit is *aṅgula* and digit after dot (.) is *yava*. e.g. 1.3 = 1 *aṅgula* and 3 *yavas*)

VERTICAL MEASUREMENTS (*MĀNA*)	***VAK SCS BCS***	***KJK***	***YAJ***	***PRA***	***MS***	***SKL KS SR***
Height of *uṣṇīṣa*	1.3	1.3	1.4	1.0		1.3
Bottom of *uṣṇīṣa* to hair-line (*keśānta*)	3.0	3.0	2.0	3.0	4.0	3.0
Face			13.4	13.4	3.3	
a. Hair-line to eye-line (*akṣi-sūtra*)	4.3	4.3				4.3
b. Thence to nose-tip (*puṭānta*)	4.3	4.3				4.3
c. Thence to jaw-limit (*hanvanta*)	4.3	4.3				4.3
Small fleshy fold below chin (*gala*)	0.4	0.4	0.4	0.4	0.4	0.4
Height of neck (*kaṇṭha*)	3.7	3.4	4.0	3.4	4.0	3.7
Hiccup (*hikkā*) to chest-limit (*hṛdayānta*)	13.3	13.4	13.4	13.4	13.4	13.3
Thence to navel (*nābhyanta*)	13.3	13.4	13.4	13.4	13.4	13.3
Thence to root of sex organ (*meḍhra-mūla*)	13.3	13.4	13.4	13.4	13.4	13.3
Length of thigh (*ūru*)	26.5	27.0	27.0	27.0	27.0	27.0
Height of knee (*jānu*)	4.3	4.0	4.0	4.0	4.0	4.0

VERTICAL MEASUREMENTS (*MĀNA*)	*VAK SCS BCS*	*KJK*	*YAJ*	*PRA*	*MS*	*SKL KS SR*
Length of foreleg (*jaṅghā*)	26.5	27.0	27.0	27.0	27.0	27.0
Height of foot (*pāda*)	4.3	4.0	4.0	4.0	4.0	4.0
Total *aṅgulas*	**124**	**124**	**124**	**124**	**124**	**124**

All the *Vaikhānasa* and *śilpa* works detail all six *mānas* (dimensions) of the image fashioned in *uttama daśa-tāla* almost uniformly though with a deviation of *yavas* or 1/8 *aṅgula*. Among the four *Vaikhānasa* works, Marīci's treatise is more extensive and is almost identical with *Brāhmīya-citrakarmaśāstra*.

All authors generally prescribe the width (breadth) of the parts whereas Kāśyapa follows presenting them in the measurement of girth or circumference (*parimāṇa*). Some authors prescribe both. As the rule is found in the treatises that the circumference is thrice the width (breadth) of parts of the body in round (arms, torso, head, thigh, etc), there is no problem in converting them and vice-versa.

***Madhyama daśa-tāla* (*Strī-māna* – Female image)**

Madhyama daśa-tāla[1] (120 *aṅgulas*) is applicable for the female images of Śrīdevī, Bhūdevī, Vāgdevī and Umā. The following table presents the vertical measurement in this *tāla*:

VERTICAL MEASUREMENTS (*MĀNA*)	*VAK YAJ*	*BCS*	*SCS SKL*	*KS*
Height of *uṣṇīṣa*				1.0
From bottom of *uṣṇīṣa* to end of front hair	4.0	4.0	4.0	3.0
Face				
a. From end of front hair to eye-line	4.6	4.6	4.6	4.6
b. From *akṣi-sūtra* to nose-tip	4.4	4.4	4.4	4.4
c. From nose-tip to jaw-limit	3.6	3.6	3.6	3.6
Small fleshy fold below chin (*gala*)	-	-	-	-
Height of neck	4.0	4.0	4.0	4.0
From hiccup-line (*hikkā*) to chest-limit	13.0	13.0	13.0	13.0
From chest-limit to navel	13.0	13.0	13.0	13.0
From navel to root of sex organ (*yonyanta*)	13.0	13.0	13.0	13.0

[1] *VAK*.23 p.169–171; *YAJ*.21.1–25; *SKL*.3.1–130; *BCS*.14.121b–142; *KSS*.56.12–41; *SCS*.4.1–21.

VERTICAL MEASUREMENTS (*MĀNA*)	*VAK YAJ*	*BCS*	*SCS SKL*	*KS*
Length of thigh	26.0	26.0	26.0	26.0
Height of knee	4.0	4.0	4.0	4.0
Length of foreleg	26.0	26.0	26.0	26.0
Height of foot (from ankle to ground)	4.0	4.0	4.0	4.0
Total *aṅgulas*	**120**	**120**	**120**	**120**

***Madhyama daśa-tāla* (*puruṣa-māna* – male images)**

Madhyma daśa-tāla (120 *aṅgulas*) is applicable to the images of Varāha, Narasiṁha, Bhārgavarāma (Jāmadagnya), Rāma, Balabhadra, Kṛṣṇa and sometimes also to Brahmā and Śiva. The following table presents the vertical measurement in this *tāla* system:

VERTICAL MEASUREMENTS (*MĀNA*)	*SAA*	*BCS*	*SKL*	*KS*
Height of *uṣṇīṣa*		1.2	1.2	1.2
From bottom of *uṣṇīṣa* to end of front hair	4.4	3.0	3.0	3.0
Face a. From end of front hair to eye-line	4.4	4.2	4.2	4.2
b. From *akṣi-sūtra* to nose-tip	4.4	4.2	4.2	4.2
c. From nose-tip to jaw-limit (*puṭānta*)	4.4	4.2	4.2	4.2
Small fleshy fold below chin (*gala*)	0.4	0.4	0.4	0.4
Height of neck (*kaṇṭha*)	4.0	3.6	3.6	3.6
From *hikkā-sūtra* to chest-limit	12.4	12.6	12.6	12.6
From chest-limit to navel (*nābhi*)	12.4	13.0	13.0	13.0
From navel to root of sex organ (*meḍhra*)	12.4	13.0	13.0	13.0
Height of thigh	26.0	25.6	25.6	25.6
Height of knee	4.0	4.2	4.2	4.2
Length of foreleg	26.0	25.6	25.6	25.6
Height of foot (from ankle to ground)	4.0	4.2	4.2	4.2
Total *aṅgulas*	**120**	**120**	**120**	**120**

***Kaniṣṭha daśa-tāla* (male icons)**

Kaniṣṭha daśa-tāla (116 *aṅgulas*) is applicable for the icons of worshipping sages (*pūjaka-muni*), Garuḍa, Viṣvaksena, *Lokapālas* and other *parivāra-devatās*.[1] The vertical measurement in this *tāla* is as follows:

[1] *VAK*.23 p.271.

VERTICAL MEASUREMENTS (*MĀNA*)	*VAK*	*SCS BCS*	*KS*
Height of *uṣṇīṣa*		1.0	1.0
From bottom of *uṣṇīṣa* to end of front hair	3.0	3.0	3.0
Face			
a. From end of front hair to eye-line (*akṣi-sūtra*)	4.2	4.2	4.2
b. From *akṣi-sūtra* to nose-tip	4.1	4.1	4.1
c. From nose-tip to jaw-limit	4.1	4.1	4.1
Small fleshy fold below chin (*gala*)	0.4	0.4	0.4
Height of neck	4.0	3.4	3.4
From hiccup-line (*hikkā-sūtra*) to chest-limit	12.4	12.4	12.4
From chest-limit to navel	12.4	12.4	12.4
From navel to root of penis (*meḍhra*)	12.4	12.4	12.4
From *meḍhra* to end of thigh	25.0	25.0	25.0
Height of knee	4.0	4.0	4.0
Length of foreleg	25.0	25.0	25.0
Height of foot (from ankle to ground)	4.0	4.0	4.0
Total *aṅgulas*	**116**	**116**	**116**

***Navārdha-tāla* (9½ *Tāla*) (Male divinities)**

Navārdha-tala (114 *aṅgulas*) is applicable to the icons of Yakṣeśa (Kubera) and *nava-grahas* (planetary divinities) and other divinities.[1] The treatises present only the different aspects of measurements, for some of the measurements are to be taken from the immediate higher *tāla* i.e. *kaniṣṭha daśa-tāla* and the immediate lower *tāla* i.e. *uttama nava-tāla*. The following table is of the icons of the male divinities:

VERTICAL MEASUREMENTS (*MĀNA*)	*VAK*	*BCS*	*SCS*
Height of *uṣṇīṣa*			
From bottom of *uṣṇīṣa* to end of front hair	4.0	4.0	4.0
Face	12.2		12.2
a. From end of front hair to eye-line		4.1	
b. From *akṣi-sūtra* to nose-tip		4.1	
c. From nose-tip to jaw-limit		4.0	
Height of neck	4.0	4.0	4.0

[1] *Ibid.*, 22 p.157.

VERTICAL MEASUREMENTS (*MĀNA*)	*VAK*	*BCS*	*SCS*
From hiccup-line (*hikkā-sūtra*) to chest-limit	12.2	12.2	12.2
From chest-limit to navel	12.2	12.2	12.2
From navel to root of penis (*meḍhra*)	12.2	12.2	12.2
From *meḍhra* to end of thigh	24.4	24.0	24.4
Height of knee	4.0	4.0	4.0
Length of foreleg	24.4	24.0	24.4
Height of foot (from ankle to ground)	4.0	4.0	4.0
Total *aṅgulas*	**114**	**114**	**114**

***Navārdha-tāla* (9½ *Tāla*) (Female divinities)**

The icons of the incarnate form of Śrīdevī i.e. Sītā and Rukmiṇī and that of Bhūdevī i.e. Satyabhāmā must be fashioned in *Navārdha-tāla* (9½ tāla = 114 *aṅgulas*). The table below deals with the vertical measurements of the icons of the female divinities:

VERTICAL MEASUREMENTS (*Māna*)	*VAK*	*BCS*
Height of *uṣṇīṣa*		1.1
From bottom of *uṣṇīṣa* to end of front hair		3.0
Śiras	4.0	
From end of front hair to eye-line (*akṣi-sūtra*)	4.1	4.4
From *akṣi-sūtra* to nose-tip (*nāsā-puṭānta*)	4.1	4.2
From nose-tip to jaw-limit (*hanvanta*)	4.0	3.4
Height of neck (*kaṇṭha / grīvā*)	4.0	4.0
From hiccup-line (*hikkā-sūtra*) to chest-limit	12.2	12.2
From chest-limit to navel (*nābhyanta*)	12.2	12.2
From navel to sex-organ (*yoni-mūlānta*)	12.2	12.2
Height of thigh (*ūru*)	24.4	24.4
Height of knee (*jānu*)	4.0	4.0
Length of foreleg (*jaṅghā*)	24.4	24.4
Height of foot (*tala* - from ankle to ground)	4.0	4.0
Total *aṅgulas*	**114**	**114**

Uttama nava-tāla

Uttama nava-tāla (112 *aṅgulas*) is applicable for the icons of *daityas*, *rakṣas*, *urageśa*, *siddha*, *gandharva*, *cāraṇa* and *bhavana*.[1] The vertical measurement in this *tāla* is as follows:

[1] *Ibid.*, 22 p.157.

VERTICAL MEASUREMENTS (*MĀNA*)	*VAK*	*BCS SCS*	*KS*
Height of *uṣṇīṣa*	1.0	1.0	1.0
From bottom of *uṣṇīṣa* to end of front hair	3.0	3.0	3.0
Face			
a. From end of front hair to eye-line	4.0	4.0	4.0
b. From *akṣi-sūtra* to nose-tip	4.0	4.0	4.0
c. From nose-tip to jaw-limit	4.0	4.0	4.0
Small fleshy fold below chin (*gala*)	0.4	0.4	
Height of neck	3.4	3.4	4.0
From hiccup-line (*hikkā-sūtra*) to chest-limit	12.0	12.0	12.0
From chest-limit to navel	12.0	12.0	12.0
From navel to root of sex organ (*meḍhra*)	12.0	12.0	12.0
Length of thigh	24.0	24.0	24.0
Height of knee	4.0	4.0	4.0
Length of foreleg	24.0	24.0	24.0
Height of foot (from ankle to ground)	4.0	4.0	4.0
Total *aṅgulas*	**112**	**112**	**112**

Madhyama nava-tāla

Madhyama nava-tāla (108 *aṅgulas*) is prescribed to fashion the icons of *niśācaras* and *asuras*.[1] The vertical measurement in this *tāla* is presented in the table below:

VERTICAL MEASUREMENTS (*MĀNA*)	*VAK*	*BCS*	*KS*
Height of *uṣṇīṣa*			1.0
From bottom of *uṣṇīṣa* to end of front hair	3.0	3.0	2.6
Face			
a. From end of front hair to eye-line	4.0	4.0	3.7
b. From *akṣi-sūtra* to nose-tip	4.0	4.0	3.7
c. From nose-tip to jaw-limit	4.0	4.0	3.7
Small fleshy fold below chin (*gala*)	0.4	0.4	
Height of neck	3.4	3.4	3.6
From hiccup-line (*hikkā-sūtra*) to chest-limit	12.0	12.0	11.5

[1] *Ibid.*, 22 p.15.

VERTICAL MEASUREMENTS (*MĀNA*)	*VAK*	*BCS*	*KS*
From chest-limit to navel	12.0	12.0	11.5
From navel to root of sex organ (*meḍhra*)	11.0	11.0	11.5
Length of thigh	23.0	23.0	23.2
Height of knee	4.0	4.0	3.6
Length of foreleg	23.0	23.0	23.2
Height of foot (from ankle to ground)	4.0	4.0	3.6
Total *aṅgulas*	**108**	**108**	**108**

Similarly, the other *tālas* applicable to both female and male divinities are also detailed in *Vaikhānasa* treatises. The measurements available in these texts are accurate and they are almost same as those available in other *śilpa* texts. The *tāla* system helps to identify a number of icons found or unearthed in old temples and other sites of archaeological importance. Moreover, it helps to find out to whom the temple/edifice had been dedicated to.

CHAPTER IV
MATERIAL AND IMAGE-MAKING

Depending upon the material which they are made of, the images are classified into five viz. *śailaja* (made of stone), *ratnaja* (made of precious stones), *dhātuja* or *lohaja* (made of metals), *dāruja* or *dārava* (made of timber) and *mṛṇmaya* or *śūlaja* (made of processed earth/clay).[1] *Prakīrṇādhikāra*, based on the variety of materials, classifies *śailaja* in four types, *ratnaja* in seven types, *dhātuja* in eight types, *dāruja* in sixteen types and *śūlaja* or *mṛṇmaya* (also *aiṣṭaka*[2] = made of brick[3]) of two types.[4] Out of the materials viz. wood, clay, stone and metal, each succeeding one is superior to the one preceding.[5] The image should not be made of lime (*sudhā*[6]) and brick.[7]

The *dhruva* images are made of processed earth (*mṛd*) with brick (*iṣṭakā*), wood, stone and metal (copper) each succeeding one being superior to those preceding in the sequential order.[8] Atri considers the four materials viz. stone, copper, *mṛd* and wood as *uttama*, *uttamottama*, *madhyama* and *adhama* respectively.[9] He further specifies the purpose of materials – stone for *mokṣa*, copper for kingship, *mṛd* for wealth and wood for good progeny. Further, he refers to some other authorities who recommend *mṛd-bera* for prosperity of all subjects.[10] The stone image is beneficial for the *brāhmaṇa*; the copper is suitable for the *kṣatriya*; *mṛd-bera* is meant for *vaiśya*; and the wooden icon is for the *śūdra*. Some other authorities hold an icon made of stone or processed earth as most eminent.[11] As per Kāśyapa, the large immovable *dhruva* icon made of stone results in long life, wealth and fame; the copper image is for good progeny and promotion of *puṇya* (meritorious deed); the wooden *dhruva* icon is meant for union (*yoga*) with the Supreme One, prosperity and happiness; and the image of processed earth (*mṛd*) is beneficial to obtain

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[1] *PRA*.7.12a–13a.
[2] *VAK*.16 p.75.
[3] The brick must be unbaked, for the baked (burnt) brick is prohibited.
[4] *PRA*.7.13b–14.
[5] *SAA*.18.1b–2a; *VAK*.15 p.69; *YAJ*.11.16b–17a.
[6] The burnt lime is called *sudhā*.
[7] *KRA*.20.194.
[8] *VAK*.15 p.69; *YAJ*.11.16b–17a.
[9] *SAA*.18.1b–2a.
[10] *Ibid.*, 18.2b–3.
[11] *Ibid.*, 18.18b–19.

gold, land, and so forth.[1] The images made of stone, clay and wood must be painted, for the painting is equated with the skin of the image.[2] Moreover, the *dhruva* image without colouring causes the destruction of all.[3] The colouring material mixed with gold makes the icon more effective.[4] According to Atri, the Supreme One becomes angry if the *dhruva* and *kautuka* images are devoid of colouring.[5]

The *dhruva* images made of *napuṁsaka* stone or tree, bricks mixed with lime, baked bricks (*pakva-iṣṭakā*), mixture of *hiṅgu*, garlic and those without proper material (*dravya*), process (*krama*) and measures (*māna*) are considered to be *ābhicārika* type resulting in adversity.[6]

The *dhruva-bera* alone can be made of any of the above material. However, in the area abundant with grass, it is only *eka-bera* or *dhruvārcā* mode of worship that is recommended, the *dhruva* image being of stone and without colouring.[7] In the stone structures (*śilā-ālaya*), the *dhruva* image may be of stone or copper but wooden and clay image is prohibited. In the brick structure, the *dhruva* image may be of any of the above materials.[8]

There is a strict injunction that all other images in the temple must be made of the material used for the *dhruva* image installed in the main sanctum sanctorum. However, the images of Garuḍa, Seneśa, Vighneśa, Ananta, Durgā, Sūrya, Skanda, Jyeṣṭhā and Sarasvatī may be made of stone.[9]

Dāru-beras (Wooden images)

The wood is considered to be the lowest grade material for making icons, for perhaps such images are easily destroyed by weather, insects, and so on. However, the earliest form of representation of the gods, either in the form of sacrificial post or image, is found to be of wood. The wood must be used only in making the *dhruva* icon in full (*citra*); but for *citrārdha*

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[1] *KJK*.40 p.72.
[2] *SAA*.19.8b–9a; 21.11b–12a.
[3] *Ibid.*, 19.18b.
[4] *VAK*.18 p.91.
[5] *SAA*.67.40.
[6] *VAK*.64 p.398.
[7] *SAA*.13.53b; *VAK*.16 p.75; *YAJ*.11.17b.
[8] *SAA*.19.39b–41; *YAJ*.12.51b–52a.
The wall in the brick structure is generally plastered or smeared with lime which absorbs the moisture in the air. In such, the humidity inside the *garbha-gṛha* is maintained. Therefore, the climatic conditions do not affect the image.
[9] *KLA*.7.42b–43a; *KRA*.5.89b–90; 22.92b–94a; *SAA*.69.126–128a.

(relief sculpture) wood is prohibited and, as such, the image becomes *ābhicārika*.[1]

The *dhruva* and *kautuka* icon may be made of wood but with colour.[2] However, Atri refers to some other authorities who prohibit recumbent image of wood.[3] The entire image must be made of the same variety of wood.[4] The *kautuka* icon made of wood ensures promotion of progeny.[5]

The *Vaikhānasa* treatises name the trees the wood whereof is recommended for the image.[6] The trees are classified into two viz. *bahissāra* (tree with soft core but hard exterior) and *antas-sāra* (tree with solid wood or pith).[7] Some of the *bahis-sāra* variety trees are *tāla* (palm), *nārikela* (Coconut), *veṇu* (bamboo) and *pūga* (areca-nut).[8] *Antas-sāra* type of tree alone should be used for making the images. The trees having resin (sap or exudation) are preferred for the making of the images, for such exudation strengthens the images for a long time and prevents the occurrence of cracks due to age and weather. Preferred are the trees grown near the agricultural fields (*sasya-kṣetra*) as well as in the area adjacent to the water-ponds and reservoirs, which are full of lotus and lily. The same way, suitable trees must be selected from the place abundant with the holy and herbal plants like *tulasī*, *kuśa* (*darbha*), *viṣṇukrānta*, *viṭa* and *sthalapadma*,[9] for these sensitive plants are indicative of good environment as well as large amount of water present there in the ground. The tree available in the white land or field (*śveta-kṣetra*) is highly commended.[10] The timber of the trees meant for sacrificial rites (*yājñika-druma*) are preferable. The timber of *khadira* (Acacia catechu) is considered to be the

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[1] *SAA*.67.27a.
[2] *Ibid*., 13.52.
[3] *Ibid*., 13.56a.
[4] *Ibid*., 13.55b, 15.14a.
The texture and fibers of each wood differ from others. The same way, strength and effects due to the atmospheric conditions like warping of wood, are not uniform in all the woods. This is the reason as to why the treatises are very particular about using the identical type of timber.
[5] *Ibid*., 19.24a. As per *BCS* (15.33a), the *kautuka* icon made of wood is of inferior (*adhama*) grade.
[6] *KLA*.10.13–17; *SAA*.15.1b–2a; *VAK*.17 p.78. *PRA* (8.29–30) includes also *tāla* (palmyra) tree.
[7] *VĀS*.31.48a.
[8] *Ibid*., 31.48b–49a.
[9] *KJK*.27 p.54; *KLA*.10.15b–17; *VAK*.17 P.78; *YAJ*.12.12b; also *BCS* (19.11b–13a).
[10] *KLA*.10.17b.

beṣt.[1] Other *antas-sāra*-type[2] trees are *anīla*, *arjuna* (Terminalia arjuna), *asana* (Terminalia tomentosa), *aśoka* (Saraca indica), *aśvattha* (Ficus religiosa), *udumbara*, *bandhūka* (Pentapetas phoenicea), *barbara* (= *barbura* or *barbula* = Accacia arabica), *bilva* (Aegle Marmellos), *campaka* (Nichelia campaka Linn), *candana* (Santalum album Linn), *ciribilva* (= *cirabilla* = Pongamia glabra), *dambin*, *devadāru* (Cedrus Deodara), *dunduka*, *jātivṛkṣa*, *kadamba* (Anthocephalus Kadamba), *kandali*, *kapittha* (Feronia elephantum), *karṇikāra*, *kramuka* (Areca catechu), *madhūka* (Bassia latifolia), *mayūra*, *nimba*[3] (Melia azadirachta indica = neem), *nīpaka* (= *kadamba*[4]), *padmaka*, *palāśa* (Butea frondosa), *panasa* (Artocarpus integrifolia), *plakṣa* (Ficus infectoria), *rājādana* (Mimusops indica), *raktacandana*, *saka* (Tectona grandis), *śāla* (Shorea robusta), *śamī* (Accacia suma), *śaṅkhavātana*, *śirīṣa* (Albissia lebbek), *stimita*, *suravartin*, *suvarṇa* (Cassia Fistula Linn = Amaltas[5]), *timiśa*, *vāka*, *vakula* (Mimusops elengi) and *vañjula* (Calamus rotong).[6] These trees must alone be used for also making *śūla* for earthen (*mṛd*) images as well as the wooden image in full.

The timber of the following trees is prohibited from being selected for making of the images:[7]

1. The tree inflicted by the insects or pests and broken by wind, elephant and weapons indicate the weakness of the timber of the wood. Moreover, such trees are subject to further deterioration.
2. The tree, which is self-dried, devoid of bark and possessed of holes and hollows, indicate the disease of the tree. The spiral and circles (*cakra*) appearing on the trunk where the branches originate, indicate the fall of branches due to deficiency of vital energy of the tree.
3. The tree with rich foliage and flowers should not be felled for image-making perhaps because green leaves emit oxygen

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[1] *Ibid.*, 10.13b.
[2] *PRA*.8.29–30; *VĀS*.31.49b–50, 52b–53a; *YAJ*.12.1–2a.
[3] Kāśyapa (*KJK*.10 p.16) mentions this tree as well as *śirīśa* as *ābhicārika*.
[4] Shakti M. Gupta, *Plants in Indian Temple Art*, p.22.
[5] *Ibid.*, p.51.
[6] The technical names are as per *Śuśruta-saṁhitā*, Vol. III, App.3. Botanical names are provided by Kaviraj Kunjalal Bhishagratna.
[7] *KJK*.27 p.52, p.54; *KLA*.10.18–20a; *PRA*.8.31–34, 37; *VAK*.17 p.78; *VĀS*.31.53b–54a; *YAJ*.12.3.
BCS (19.7b–11a) details almost the same type of prohibited trees.

essential for respiration. Moreover, such trees are abode of many creatures. Further, the trunk of such tree, functioning as the medium of supplying water and vital energy to all parts, generally is found weak.

4. The tree burnt with lightning and fire is not suitable, for such tree loses the oil or moisture content in the timber which is very essential for the durability of the wood used for making of the image.

5. The tree, which is the dwelling place of the wolf, birds, serpents and other creatures should not be destroyed for the purpose of image, for this disturbs the ecological system which our ancestors including the authors of *Vaikhānasa* system were much concerned.

6. The tree surrounded by the anthills is not suitable, for the termites and other insects, which dwell in anthills eat and weaken the timber. Moreover, the tree afflicted by termites is subject to further deterioration.

7. The tree growing in the premises of temple, *mātṛ-sthāna* (place allotted to Mother Goddesses and local divinities), *yoga-sthāna*[1] (place of meditation), *caitya* (Memorial place) and hermitage should not be taken, for the trees are very essential in these places for keeping the premises cool. Moreover, this may cause some social and religious problems.

8. The tree growing along the roads, in the outskirts of village or town and its vicinity and the parks, should not be cut because those trees are for public utility meant for providing shade to tired travellers.

9. The trees growing on the boundary limits, banks of river, tank, reservoirs and wells must not be cut, for the trees in these places support and protect the boundary or limits of the water-sources which also help the birds and animals to live in suitable condition.

10. The tree found in the area adjacent to the crematorium should not be felled, for the foliage of the trees purifies the atmosphere polluted by the fumes.

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[1] *Yoga-sthāna* may mean both 'meditating place' as well as '*samādhi*' or where a person is believed (said) to have attained salvation by meditation.

11. The trees found in the settlements of outcastes (*caṇḍāla*) should not be taken, for, perhaps, those who had hard life should not be denied cool shade and shelter provided by the trees.
12. The trees believed to be occupied by the semi-divinities like *yakṣa*, *rākṣasa*, *piśāca*, *gandharva* and *uraga* (*nāga*) should not be cut, for these demi-gods are considered helpful to the people. That is why they are invited to take part in the temple festivals. Moreover, the image made of tree from such place may cause some psychological problems.
13. The tree supporting the twiners should not be cut, for the climbers and twiners are essential for ecological balancing.
14. The tree caressed by the girls should not be cut, for the guardians of such trees are not to be mentally disturbed.
15. The thorny trees should not be used for the images, as the result is the same as that of *ābhicārika*.[1]

The trees are classified into three viz. *pumān*, *strī* and *napuṁsaka*.[2] The tree with the stem equally round from top to bottom, straight and multi-branched is called *puṁ-vṛkṣa* (male tree). It is *strī-vṛkṣa* (female tree) in case the trunk has broad bottom and narrow top. It is vice-versa in the *napuṁsaka-vṛkṣa* (hermaphrodite) which should not be used for the images. The *puṁ-vṛkṣa* and *strī-vṛkṣa* are used to make the images of male and female deities respectively. *Karṇikāra*, *nīpa*, *arjuna*, *asana*, *bilva*, *panasa*, *punnāga*, *campaka*, *aśoka*, *vakula*, *sarala*, *sindhuvāra* and *pāṭala* are some of the male trees.[3]

The tree selected for the image must be brought to the temple. The bark and excess parts must be removed. Cow-dung[4] is applied over and the timber is kept aside in the low-breezed shadow to dry well naturally and gradually.[5]

The solid wooden image does not require two very essential steps meant for the image with the wooden frame (*śūla*) i.e. *rajju-bandhana* and

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[1] *KJK*.10 p.17; *KRA*.20.190b.
[2] *PRA*.8.38–39; *VAK*.17 P.78; *YAJ*.12.4–6a.
[3] *KJK*.4 p.6; 10 p.15–16.
[4] Cow-dung, considered to be the best material, is also sometimes mixed with clay and applied over the material that is to be dried up gradually. This prevents the cracks that happen on the surface of the wood and other material that take place due to wind and evaporation of water contents and moisture inthe wood.
[5] *KJK*.40 p.73; *KLA*.10.47–49.

mṛd-lepana[1] in addition to *paṭa-ācchādana* (cloth-wrapping).[2] All the parts of the image are perfectly executed but just thickness of one *tila* or *yava* less than the actual size in all the parts. The attributes *cakra* and *śaṅkha* must be made together (*sahaja*) as the inseparable component of the image. The *ghaṭaśarkarā* or *śarkarā* is applied over the same just measuring one *yava* thickness to give a clear finishing shape to the image. However, *Vimānārcanākalpa* and *Yajñādhikāra* insist on that *śarkarā* should not be applied on the wooden images but only the white earth (*mauktika-mṛd*) for ornamentation as well as ground for colouring.[3] The image is painted when it is dried.

The earliest epigraphical reference to wood especially of *udumbara* (Indian fig tree) is found in the inscription on the stone pedestal of *Aṣṭabhujasvāmi* (eight-armed Viṣṇu = Trivikrama) at Nagarjunakonda (c.278 AD).[4] The earlier *dhruva* image in Varadarājasvāmi Temple at Kanchipuram was of *udumbara* wood[5] hence, perhaps the deity has been still called *atti-Varadar* (image of Varada made of timber of *atti*[6]). This image had been replaced with a stone image in the 16th century AD. Currently, one can find an exquisite wooden *dhruva-bera* of Trivikrama (Plate XXXVI-c) at Tirukkovalur (Villupuram district, Tamil Nadu) belonging to a period earlier than 4th century AD, as well as wooden *dhruva* image of Devanāthasvāmi at Tiruvahindrapuram (Cuddalore district, Tamil Nadu), probably of the same period. Most of the temples visited and praised by the *Vaiṣṇava* saints viz. *Āḻvārs* in their hymnal work collectively called *Nālāyira Divyaprabandham* earlier to 8th century AD, which could have been renovated or replaced with stone or brick structures in later times, might have had the wooden images which decayed in course of time.

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[1] *SAA*.19.16–17, 21b–22a; *YAJ*.13.48–49a.
[2] *YAJ*.13.48a.
[3] *VAK*.18 p.89–90; *YAJ*.13.48a.
[4] Soundara Rajan, *Glimpses of Indian Culture*, p.33; M.L. Nigam, *op. cit.*, p.127.
[5] This image is presently placed inside a *maṇṭapa* in the tank viz. Ananta-saras inside the temple premises. Once in forty-two years, the image is taken out and placed outside the tank for a certain period for public vision.
[6] Atti is the Tamil term for the fig tree. Even the name of this place Attiyūr may mean the village of atti trees. The Tamil term '*atti*' may stand for the Sanskrit term '*hasti*' in the name of the place '*Hasti-giri*' as per local Puraṇic tradition.

Śūlaja or Mṛd-bera (Images of processed earth)

The images made of processed earth (*mṛd*[1]) are next in order of superiority. The *mṛd-bera* must have *śūla* i.e. interior frame.[2] *Mṛd* is used only for the round (*citra*) image of *dhruva* but there is a prohibition of relief image (*ardhacitra*) made of *mṛd* which serves the purpose of *ābhicārika*.[3] The *dhruva-bera* alone must be made of *mṛd* (processed clay), for the other *beras* made of clay are dreadful to all the worlds.[4]

The images made of *mṛd* (processed earth / clay) are of two types viz. *pakva* (baked or burnt) and *apakva* (unbaked or non-burnt). In *pakva* type, the image is made with clay and burnt with fire.[5] In *apakva* type, the image is constructed in systematic way as immovable (*acala*) image. The *pakva* (baked) image of Viṣṇu causes destruction of everything.[6] The *apakva* image of all the deities is very beneficial.[7] However, the image of Jyeṣṭhā, Vakratuṇḍa and Śāstā may be made of both the varieties. The images of *piśācas* must be made only of burnt clay or brick.[8] The *mṛd* (processed clay/soil) should not be mixed with stone powder or small stones[9] and lime. The *mṛd-bera* should have proper *śūla*, *rajju* (ropes), cloth wrapping and *śarkarā* proportionately.[10] The *mṛd-bera* should not be devoid of *śūla*. The image made of very black earth or clay becomes *ābhicārika*.[11]

The construction of *mṛd-bera* is a time-consuming and of elaborate process. This includes selection of *mṛd* (earth), drying the same to certain condition and preparation of materials for ready use.

The construction technique consists of the following steps: *śūla-sthāpana* (fixing of *śūla*), *aṣṭa-bandhana* or *bandha-lepa* (application of insecticide or strengthening material to the frame), *rajju-bandhana* (binding with rope), *mṛttikā-lepana* or *kalka-lepana* (application of processed clay), *ratna-nyāsa* (depositing gems), *paṭa-ācchādana* (wrapping of cloth), *śarkarā-lepana* (application of fine sand) and *varṇa-saṁskāra*

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[1] The term *mṛd* means any material like *dhātu*, *sudhā* and *śarkarā* meant for smearing or application, as per *BCS* (15.21b–22a).
[2] *KRA*.20.193b; *SAA*.10.58a.
[3] *KRA*.20.164a; *PRA*.9.11a; *SAA*.19.52a; 67.26b; *VAK*.64 p.398.
[4] *SAA*.25.24–25a; *VAK*.16 p.75.
[5] *PRA*.7.32a, 9.16a; *SAA*.19.67b.
[6] *PRA*.9.16b–17a; *SAA*.19.68.
[7] *KRA*.20.192b; *SAA*.19.69a.
[8] *SAA*.19.69–70.
[9] *KRA*.20.191b.
[10] *Ibid.*, 20.193b.
[11] *SAA*.67.56a.

(colouring). The improper order of the construction is considered a flaw, for it may affect the durability of image.[1] The preparatory work includes making of *śūla*, *lepa* or *aṣṭa-bandha*, cords (ropes), *kalka* (processed of earth or soil) and *śarkarā*. Of the four equal parts of proportions of the image over the *śūla*, three parts are completed with *rajju-bandhana* and *mṛd* (processed earth). The remaining part is finished with *ghaṭa-śarkarā*, cloth wrapping, white earth and colouring.[2]

Śūla: components and assembling[3]

The interior supporting frame or supporting core is known as *śūla*.[4] The *śūla* may be of metal, stone or wood. The *śūla* made of gold and silver causes all sorts of prosperity and development. However, *śūla* should not be of any other metals.[5] The trees meant for sacrificial rites (*yājñika-druma*) are preferable for *śūla*. The timber of *khadira* (Acacia catechu) is commended for the same.[6]

The *śūla* consists of eleven components – *mauli-daṇḍa*, *vaṁśa-daṇḍa*, *vakṣo-daṇḍa*, *bāhu-daṇḍa*, *prakoṣṭha-daṇḍa*, *kaṭi-daṇḍa*, *pārśva-daṇḍa*, *ūru-daṇḍa*, *jaṅghā-daṇḍa* and *pāda-daṇḍa* (foot). *Mauli-daṇḍa* may be part of *vaṁśa-daṇḍa* or separately. The total number of *bahu-daṇḍa* and *prakoṣṭha-daṇḍa* must be taken depending upon the total hands of the image. The total pieces of components are eighteen in the four-armed standing image, twenty in seated image and nineteen in recumbent images. In case the *mauli-daṇḍa* is not separate, one component becomes less in all above.[7]

Vaṁśa-daṇḍa also called *paścāt-daṇḍa* serves the purpose of the backbone to the human body. This vertical shaft is the support to *vakṣo-daṇḍa* and *kaṭi-daṇḍa* which are support to the limbs. *Vaṁśa-daṇḍa* has the length equal to the upper part of the image from *meḍhra* to head. It is square from *meḍhra* to *nābhi* (navel), octagonal upto the *hikkā* (hiccup) and cylindrical above. The bottom of the *śūla* measures one-fourth of the middle part of torso. The top part measures one-eighth less than the bottom.

Vakṣo-daṇḍa is horizontal shaft with the length measuring one-fifth less than the total length between the outer ends of the root of the upper

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[1] *VAK*.64 p.398.
[2] *PRA*.9.7–8.
[3] *KJK*.41 p.74; *SAA*.16.4–14a; 17.35b–36a; *VAK*.18 p.83.
[4] *SAA*.10.59a.
[5] *PRA*.8.51.
[6] *KLA*.10.13b.
[7] *VAK*.18 p.83.

arms. Its breadth is one-fifth of the length and its thickness is half of the breadth. It has a hole (socket) in the middle to insert *vaṁśa-daṇḍa* and two on the sides where the *pārśva-daṇḍa* (*pakṣa-daṇḍa*) are to be inserted. The number of *śikhā* (projection) depends on the total number of the hands. It must be inserted and fixed two *aṅgulas* below the hiccup (*hikkā*) of the image.

Kaṭi-daṇḍa is horizontal shaft measuring one-fifth less than the total width or girth of the image at hip. Its breadth is half of the length and its thickness is half of the breadth. It has a hole in the middle for insertion of *vaṁśa-daṇḍa* and two on the sides for the insertion of *pārśva-daṇḍa* (*pakṣa-daṇḍa*). *Kaṭi-daṇḍa* has *śikhā* (projection) on both ends. It is positioned five *aṅgulas* below the *nābhi* (navel) of the image.

A set of *pārśva-daṇḍa*, also known as *pakṣa-daṇḍa*, connect and support mutually both *vakṣo-daṇḍa* and *kaṭi-daṇḍa* positioned respectively on the upper and lower part of *vaṁśa-daṇḍa*. Their length is accurately the distance between *vakṣo-daṇḍa* and *kaṭi-daṇḍa* in addition to the projections (*śikhā*) on both sides measuring one *aṅgula* that are to be inserted into the socket made on both ends of *vakṣo-daṇḍa* and *kaṭi-daṇḍa*.

Bāhu-daṇḍa has the length equal to the upper arm. It measures one-third of the total breadth at the root of arm (*bāhu-mūla*) and another end has the measure one-third less from that of *bāhu-mūla*. This is equal to the breadth of the upper part of *prakoṣṭha-daṇḍa* (forearm). *Prakoṣṭha-daṇḍa* is the shaft meant for forearm. Its upper part has the measure equal to the lower end of *bāhu-daṇḍa*. The height of elbow may be adjusted with *śikhā* (projection) of the lower end of *bāhu-daṇḍa* and upper end of *prakoṣṭha-daṇḍa*.

Ūru-daṇḍa (thigh-shaft) has the length of the thigh. *Jaṅghā-daṇḍa* has the length equal to the shank as well as the part below the ankle. The height of knee is adjusted with the projections (*śikhā*) of the lower end of *ūru-daṇḍa* and upper end of *jaṅghā-daṇḍa*.

The treatises detail the technique of setting the *śūla*.[1] The *śūla* fixed in the socket of pedestal (*pīṭha*) is made firm with the application of *aṣṭabandha*. The *aṣṭabandha*, according to Atri, consists of the following materials and process. Eight units of *kiṭṭa*, eight units of *vāluka* (sand), six units of *lākṣā* (red lac), six units of *śarkarā* (gravel), six units of *aśman* (stone), two units of *māṣa* (black gram), two units of *gairika* (red chalk) and one unit of *guggulu*, all pounded well and blended with sesame oil,

[1] *KLA*.13.35b–39a, 41a.

clarified butter, butter and honey-wax. This mixture is heated to proper soft condition like butter.[1]

In addition, in order to make the image firm, two *ādhāra-daṇḍas* (supportive rod of *khadira* wood or copper pieces) are attached on the back below *kaṭi-daṇḍa* and *vakṣo-daṇḍa* against the hind wall on shoulder part, hands holding *śaṅkha* and *cakra* especially in the joints of the arms and below the foot. Alternatively, the *ādhāra-daṇḍa* may be fixed on the *mauli-daṇḍa* against the back wall. In the seated image, a *daṇḍa* is fixed below the *vaṁśa-daṇḍa* and another *daṇḍa* on the back supporting on the hind wall. In the recumbent image, the *ādhāra-daṇḍas* are fixed on the back-side, leg, shoulder and *kirīṭa* to the couch part of Ananta in such a way the *daṇḍas* do not appear out. In any case, no hole should be made on the *śūla* to fix the *ādhāra-daṇḍas*. The *Vaikhānasa* texts are silent as to how the *ādhāra-daṇḍas* are attached to the *śūla*. However, one can find in other *śilpa* texts like *Sārasvatīya-citrakarmaśāstra*, that wooden or metal nails (*kīla*) are used for the same.[2] The joints of the shafts (*daṇḍa*) are firmly tied. Copper rods (plates or strips) measuring five to eight *yava* in length and six *yava* thick should be fixed to the joints of the components of the *śūla* to strengthen the same. The palm and foot should have copper plates (strips) inside.

Aṣṭabandha / lepa-karma

The *śūla* should be smeared with *aṣṭabandha* i.e. blend of eight binding material, which is indeed the *medas* (fat) of the image. This solution, of course, smeared on the wooden *śūla* especially in the joints strengthens and protects the same from decay caused by weather as well as the pests.[3] This viscous *aṣṭabandha* is different from the one used as binding or cementing material to fix the *śūla* and the images in the socket on the pedestal.

Marīci[4] prescribes the preparation of the *aṣṭabandha* for *lepa-karma* in the following manner. Four units of the resin of *śrīveṣṭaka* (Boswellia thuripera), five units of resin of *mṛduruṣṭa* or *kunduruṣka* (olibanum), one unit of *guggulu* (Balsamodendron mukul or Balsam), eight units of *gula* (molasses or jaggery), three units of the exudation of *sarjā* and three units

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[1] *SAA*.14.33–35.
[2] *SCS*.19.88b.
[3] *KLA*.13.39b; *PRA*.9.6a; *SAA*.19.60.
[4] *VAK*.18 p.85.

of *dhātucūrṇa* (mineral powder) in addition to the clarified butter of cow and sesame oil are put into a clean vessel and the mixture is heated.[1]

According to *Khilādhikāra*,[2] *aṣṭabandha* is made of *guñjāśata* (Abrus precatorius), *viḍaṅga*, pounded *gairika* (red ochre), essence of *vakula* leaves,[3] exudation of *kapittha*, decoction (*kaṣāya*) of the bark of the four plants i.e. *aśvattha*, *khadira*, *palāśa* and *apāmārga* (Achyranthes aspera). All of them are put together and heated in a mild flame.

Kāśyapa[4] prescribes another variety of material to be smeared on the *śūla*. The curds, milk, coconut-sap, each measuring one or half a *prastha* is put into a brass vessel. The juice of the fruits of *vakula* and *badara* (Zizyphus jujuba juss), each in a quantity of half of the milk is added together. The *mahiṣa* (a kind of bdellium), *akṣa*[5] (Terminalia belerica), *yajñayūpa*, *sāyasaśalka*, *kapittha*, *kuṣṭha* (Costus speciosus) and *gairika*, each separately in a quantity of half of milk, are pounded and put into the vessel. The exudation of the trees such as *karañja* (Pongamia glabra) and *aśvattha*, in the measure of one fourth more than the milk is added. The powder of *triphalā* (myrobalans), *viśvabeṣaja* (dry ginger), *ghana* (root of Cyperus hexastachys communis) and *capala* (black mustard), each in a quantity of half of the sap mentioned earlier, are mixed with the above along with the sap of the plants growing near river, in a quantity same as that of the milk. The complete mixture is wrapped in a cloth and placed aside for six or three nights. This processed mixture is smeared on the *śūla*.

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[1] *KSS* (85.2b–5) and *SCS* (49.55b–57) mention the same material but with different proportions four units of *śrīveṣṭaka*, three units of *kunduruṣka*, five units of *guggulu*, one unit of *gula* (molasses or jaggery), eight units of *sarjā-rasa*, three units of *gairika* (red ochre) in addition to sesame oil and clarified butter of cow. This mixture when heated on fire becomes liquefied like the honey.

[2] *KLA*.13.32b–34, 39b–40a. The text is silent about the proportion.

[3] The phrase '*vākulam parṇasāram ca*' in *Khilādhikāra* can be taken in two ways. In the first, this means 'the essence of *Vakula* (Mimusops elengi) leaves. As per the second interpretation, the term '*vākula*' is taken as '*vātula*' a leguminous plant viz. Cicer aerietinum. The term '*parṇa*' can be taken as another plant viz. Coevika betel. Thus, as per the latter interpretation, the juice of two plants is included in the *aṣṭabandha* as insecticide.

[4] *KJK*.48 p.83.

[5] Goudriaan (p.143) takes '*mahiṣākṣa*' as one material.

Rajju-bandhana[1]

The cords (*rajju*) made of husk and fiber of coconut and cotton is wound around each of the components of *śūla*.[2] The two-fold cord, but three-fold according to Kāśyapa, should have thickness of two *yava*. Copper wires or ropes (*nāla*) are also prescribed. Obviously, the ropes represent the veins or *nāḍī* of the image. The rope is wound starting from the navel both above and below implying the *nāḍī* starting from the region of navel. After fixing the palm and foot made of copper, cotton rope is once again wound around. The functional use of the *rajju-bandhana* is not only strengthening the *śūla* but also to provide grip to the *mṛd* (processed earth) applied over it. Moreover, the ropes prevent the expansion and contraction of *śūla* which generally occurs due to climatic changes. The uniform binding of cords is very helpful in later times when the image is to be renovated. In such case, it is only the particular part of the image that can be repaired.

Mṛt-saṁskāra[3] **and *mṛd-lepa***

Application of *kalka* (processed earth) over the *śūla* is to give a real shape to the image. The soil is collected from the auspicious spots such as the banks of rivers Gaṅgā, Vannā and Kṛṣṇaveṇi, Kāverī and Yamunā, pools ever-filled with water, hill slope and mountains like Himālaya, Mahendra, Mālyavān, Vindhya and Sahya, *setubandha*,[4] temples, other holy spots, sea-shore and agricultural land.[5] The soil is spread on the ground, cloth or wooden planks and is dried up in a mild-breezed place and cleaned well.[6] This should be pounded in fine nice quality by using pestle and mortar. The dust and other impure particles must be removed using winnow.

The technique of preparing *kalka* or *kalpa*[7] (processed earth) includes the preparation of raw material ready hand to be mixed with the clay or soil. They are known as *sneha* (oil), *kaṣāya* (juice), *cūrṇa* (powder) and *auṣadha* (herbs). The material for the *kalka* is prescribed almost

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[1] *KJK*.48 p.84; *KLA*.13.35–36a; *PRA*.9.5–6a; *SAA*.19.46–47a; *VAK*.18 p.86; *YAJ*.13.18a.

[2] As per *BCS* (22.23a), ropes are fastened on the śūla as well as over the processed earth applied on the *śūla* in the proportion of 1:2.

[3] *KJK*.47 p.81–82; 48 p.82–83; *KLA*.13.23–32a; *PRA*.9.1–4a; *SAA*.19.42–45, 47–48.

[4] The term setu may mean the barrage across any river or *setu* (bridge) believed to be constructed by Rāma.

[5] *KJK*.47 p.81–82; *KLA*.13.1–5a; *VAK*.18 p.87; *YAJ*.19–20.

[6] *KJK*.47 p.82–83; *KLA*.13.21; *VAK*.18 p.87; *YAJ*.13.20b–21.

[7] The term *kalka* is used for the processed earth (*mṛd*) in *KLA* and *VAK*.

uniformly by all the authors of *Vaikhānasa* treatises but with slight differences in measurements and techniques of seasoning.

According to *Khilādhikāra*[1] of Bhṛgu, all pounded herbal plants or fibres (*oṣadhi*), the powders of *marīca* (pepper), *haridrā* (turmeric), *viḍaṅga*, *yava* (barley), *māṣa* (black gram), *mudga* (mungo bean) and *godhūma* (wheat), all in equal quantity and the exudation of *kapittha* in equal quantity of above powders is mixed and the same is placed aside. The juice (essence) of the leaves or barks of *palāśa*, *aśvattha*, *khadira*, *apāmārga* (Achyranthis aspera), *arka* (Calotropis gigantea), *nandyāvarta*, *padma*, *tulasī* (Ocimum sanctum) and *viṣṇuparṇikā* (Hedysarum lagopodiodes) are put into a vessel. Milk, clarified butter, curds, sap of *arka*, essence of barks or sap of the four plants (*aśvattha*, etc), flax oil (*atasī-sneha*) in equal quantity, powder of *atasī*, the clarified butter of *kapila* cow are mixed together.

Bhṛgu details another method in *Yajñādhikāra*.[2] The juice and decoction of barks, fragrant bark of *vāluka*[3] and water are added to the earth (*mṛd*) and the same is kept aside for a month. Afterwards, this is mixed with the essence of bark or sap of *aśvattha*, *udumbara*, *plakṣa* and *nyagrodha* (Ficus Bengalensis) and is set aside for a fortnight. Stone-powder (*śilā-cūrṇa*) measuring one fourth of the total quantity of *mṛd* (earth) and the essence of *triphalā* are added and seasoned for a fortnight. Powder of *māṣa*, the resins of *śrīveṣṭaka*, *guggulu*, *kunduru* and *sarjārasa* each measuring one-sixteenth of the *mṛd*, honey, curds, clarified butter and juice of *bilva* fruit are added to the earth-mixture and kneaded well with water and resin of *kapittha*. The dust of gold and silver are added and this mixture is kept for three nights.

The presentation of Marīci is as follows.[4] The earth (*mṛd*) added with fragrant bark of *vāluka* (Cucumis utillissimus) and decoction of barks

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[1] *KLA*.13.23–32a.

[2] *YAJ*.13.22–27a.

[3] The term '*vāluka*' generally means 'sand'. As this material is used for treatment of earth (*mṛd*), it is proper to take this term for the fragrant plant generally known as *ervāluka* or *ervāruka* (Cucumis utillissimus). (cf. *Śuśruta-saṁhitā*, Vol.III, app.3 p.77). On the other hand, sand can be taken by this term, for the sand, mixed with any cementing material, prevents air-cracks and strengthens.

[4] *VAK*.18 p.87.

The processing technique detailed in *BCS* (23.27–40) and *SCS* (43.3b–13) is almost the same but with slight differences. The earth (*mṛd*), mixed with water, is strained with cloth and it is put into an earthen container and kept aside in a place with light breeze. When *mṛd* comes to the condition of mud (*paṅka*), pond water and decoction of the barks of *khadira* and *kakubha* are added. One fourth of stone

of *khadira* and *kakubha* must be kept in water for a month. The decoction of bark of *aśvattha*, *udumbara*, *plakṣa* and *nyagrodha* is added and the same is set aside for a fortnight or month. Stone-powder (*śilā-cūrṇa*) of the quantity of one fourth of the total quantity of *mṛd* (earth) and the essence of myrobalans are added and the mixture is treated for a fortnight. The pounded grains of *yava* (barley), *sāra* (*sarṣapa* = mustard seed), *godhūma* (wheat) and *māṣa* (black gram) as well as the resins of *śrīveṣṭaka*, *guggulu*, *kunduru*, *kuṣṭa* and *sarjā* measuring one-sixteenth of the *mṛd*, honey, curds, clarified butter, flax oil (*atasī-sneha)*, sesame oil and juice of *bilva* fruit are added to the earth-mixture and kneaded well with water and is placed aside for a month.

The processing technique of Kāśyapa[1] is more elaborate and systematic. The fresh clarified butter of red-brown cow (*kapilā*), measuring three to one *prastha* or one *kuḍupa*[2] or half *prastha* or half the same, must be cleaned and put into a brass vessel. The curds, milk and flax oil, each measuring a quarter more than the quantity of the clarified butter, mixed and strained, are put in the same vessel. The pounded grains of *yava*, *sarṣapa*, *godhūma*, *atasī*, *tilva* (Symplocos racemosa) and *dīpti*, with equal quantity of clarified butter, are mixed with the above. The vessel must be closed and laid aside for a month, a half-month or ten days. The plants (leaves / fibers / fruits) of *naraśabda*, *ākhuparṇī* (*ākhukarṇī* = Salvinia cucullata), *triphalā*, (*ca*)*kṛṣna*, *amaradāru*, *haritāla*, *haridrā*, *marīca*, *viḍaṅga* and *brāhmī* (Herpestis monniera), with quantity of three, two or one *pala* each, must be cleaned and mixed with the water measuring one *droṇa*, half *droṇa* or *āḍhaka* and this is placed aside for a fortnight or half of a fortnight. The barks of *nyagrodha*, *aśvattha*, *udumbara*, *palāśa*, *plakṣa*, *khadira*, *vañjula*, *asana*, and so on are ground separately and one fourth of each of them are mixed with the essence of the leaves of *tulasī*, *apāmārga*, *nandyāvarta*, *karavīra* (Nerium odorum), *bhūpatra*, *bilva*, *ādityasāhvaya* (*āditya-sa-āhvaya* = *arka*), *sahadevī* (Sida cordifolia), *lakṣmī* and *śamī* plants and this mixture is laid aside for a half month. The sap of *aśvattha*, *udumbara* and *plākṣa* trees, each measuring one half of the quantity of the clarified butter, is put into a vessel. Pounded resins of *śrīveṣṭa*, *sarjā*,

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powder and metal are added and the mixture is kept aside for a fortnight. The powders of *yava*, *godhūma* and *māṣa*, each measuring one-sixteenth of the total quantity of mṛd are added. The resins of *śrīveṣṭaka*, *guggulu*, *kunduruṣka* and *sarjā*, each measuring one-sixteenth of the *mṛd*, along with honey, curds, clarified butter, sesame oil, sap of coconut and the juice of *bilva* fruit, are added to the earth-mixture and the same is kneaded well and is placed aside for a fortnight.

[1] *KJK*.47 p.82.

[2] Quantity of three *kuḍuba* is mentioned in another reading.

kunduru, *guggulu* and *kapittha*, all in equal quantity, are mixed with the sap mixture and placed aside for ten days.

The next step is the mixing of above material with the *mṛd*.[1] The *mṛd*, dried up in sunshine and finely pounded, is kneaded with river water (*nādeya-jala*) and is placed aside for a night. The excess water, if any, is strained. A small quantity of the varieties of auspicious earth[2] is mixed together. This kneaded *mṛd* is mixed with the oily saps, bark and pounded plants and herbs, mentioned above. The powders of turmeric (*rajanī*) and three pungents (*tri-kaṭuka*) in one-tenth portion of above mixture, one-twentieth part of exudation of *kapittha* and the aromatics like *candana*, *haritāla*, *aguru* (Aquilaria agallocha), *koṣṭha*, *uśīra* (Andropogon neuricatum), *rocana*, *elā* (Elettaria cardamomum, cardamom), *lavaṅga* (Caryophylius aromaticus, clove), *jātīphala* (Myristica Fragrans, nutmeg), *aṅgana*, etc., are mixed with the *mṛd* alongwith powder (dust) of gold, silver and copper, in addition to the pounded bark of *kapittha*, cow's milk, fiber of coconut and the essence of coconut and banana fruit.[3] This mixed material, kneaded well, is kept aside for a month, a fortnight, seven or three days in the shade, generally to the condition of soft solid level suitable for application.[4] The entire mixture must be kneaded well.

Then follows the next step i.e. application of *kalka* on the *śūla*.[5] The processed earth is applied on the *śūla*, which is already smeared with *aṣṭabandhana* or *bandha-lepa* and wound with the rope (*rajju*).[6] The *mṛd*

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[1] *KJK*.48 p.83; *KLA*.13.22, 29b–32; *PRA*.9.1b–4; *SAA*.19.42b–45; *VAK*.18 p.87.

[2] There are ten types of auspicious earth / soil which play an important role in rituals and in the construction of images and temples. They are from river (*nadī*), hill (*parvata*), reservoir (*nadī* and *taṭāka*), paddy field (*sasya-kṣetra*), ant-hill (*valmīka*), sea (*samudra*), elephant's tusk (*gaja-danta*), settled on rocks, horn of bull (*vṛṣa-śṛṅga*) and crab's hole (*kulīra-avaṭa*) as per *BCS* (23.38b–39). *KSS* (86.19b–20) takes the earth from the plough (*hala-agra*) for that is settled on rocks.

[3] As per *BCS* (23.33b–38a), the powders of turmeric (*rajanī*) and three pungents (*tri-kaṭuka*) both in one-tenth portion of earth-mixture, one-twentieth part of exudation of *kapittha*, *haritāla*, *kuṅkuma*, *rocana*, *kuṣṭha*, *candana* and *agaru* and other aromatics are mixed with the earth-mixture alongwith the powder (dust) of gold, silver and copper, in addition to the essence of coconut and banana fruit. This mixed material, kneaded well, is kept aside for a month.

[4] *KSS* (86.8b) state that the soil is considered suitable when the fingerprints make good impression on the same.

[5] *KJK*.48 p.84; *KLA*.13.46, 49; *YAJ*.13.32b–34a.

[6] According to *SKL* (21.475–478), a mixture viz. *makka* must be smeared on the *rajju-bandhana* and ropes are wound once again over it. The *makka* is mixture of ten auspicious soils, bee-wax, juice of *triphalā* which is to be fermented for three days and it should be kneaded well with sap of coconut.

(processed clay) is applied on the *śūla* with *rajjubandha* proportionately three fourth of the total thickness.[1] The *kalka* should be allowed to dry gradually and naturally. After applying the processed earth (*kalka*) over the *rajjubandhana*, once again the coir cords are wound over the same and the *kalpa* or *kalka* is applied over.[2] Precious stones (*ratna*) are deposited in different parts of the icon.[3]

***Paṭa-ācchādana,*[4] *mṛd-lepana* and *śarkarā-lepa*[5] (*Kalka-lepa*)**

After a period of one month or a fortnight, all the parts of the image must be completely wrapped with a fine and soft cotton cloth soaked in the resin-juice.[6] *Kalka* is lightly applied over the wrapping of cloth in order to fill the gap, if any.[7]

The *śarkarā* (lime-stone[8] / crushed gravel) is mixed with perfumes (aromatics) and the processed earth and it must be applied as coating to the image. The *śarkarā* is collected from the middle of auspicious places like riverbank or fresh-water source and from a clean spot in holy places.[9] It is washed, cleaned and crushed. This is kneaded with essence of *triphalā* and river water and is dried up slowly. Resin and decoction (*kaṣāya*) of the bark of *kapittha* are added to the same alongwith fine cotton pieces and

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[1] *PRA*.9.6b–7; *SAA*.19.48.
As per *SKL* (21.480–481), *BCS* (23.44–45) and *SCS* (43.19–21), the total extent of the image over the *rajju-bandhana* is equally divided into four as four layers of application of processed earth. The most interior layer must be smeared with the earth (*mṛd*) obtained from the *jāṅgala* (hard) land. The next layer is with earth from *anūpa* (loose) land; and the third layer must be made with the mixture of them (*miśra*) or normal land (*sādhāraṇa*); and the exterior layer must be with the *kalpa* made of limestone and cotton fiber. As per *KSS* (86.25b–26), the interior layer must be of *anūpa*, the next is of *miśra* and the third layer is of *jāṅgala*.
[2] *VAK*.18 p.88.
[3] There is a practice of placing *śālagrāma* stones in different parts of Viṣṇu's *dhruva-bera* made of *mṛd* (processed earth).
[4] *KJK*.49 p.85; *KLA*.13.58b, 64–65a; *PRA*.9–10a; *SAA*.19.50–51a; *VAK*.18 p.89–90; *YAJ*.13.44–47, 48–49a.
[5] *KJK*.49 p.84–85; *KLA*.13.51–52, 56b; *PRA*.9.8a; *SAA*.19.49; *VAI*.14 p.45; *VAK*.18 p.88–89; *YAJ*.13, 35–38a, 43.
[6] According to *SCS* (43.31b), the cloth must be soaked in *śruva* type of resin-juice.
[7] According to *KSS* (87.15b–16a), the *kalka* over the wrapped cloth must be of two *yava* thick.
[8] The term *śarkarā* means unburnt or raw limestone. The lime (*sudhā*) obtained by burning and processing the shells is not admissible for image making.
[9] *SKL* (21.482) and *KSS* (87.1b–2a) states that the *śuṣka* (gravel or limestone) must be obtained from the fresh water sources and cultivated land.

perfumes and all of them are mixed and properly kneaded.[1] This is called *śarkarā* or *ghaṭaśarkarā* or *kalka*.[2] This *kalka* (*kalpa*) is applied over the image which stands completed with the processed earth. With a gap of a month to dry, the *kalka* is again applied on the same once or twice so that no gap or crack appears on the image.[3] The white clay (*mauktika-mṛd*) is applied over the same as ornamental finishing and as the ground for painting to be carried out after a period of ten, five or three days depending on the dryness of the image. Every limb (part) of the image must be created proportionately. Otherwise, the image causes many calamities to the *yajamāna* (donor or sponsor).

The *mṛd-bera*, both in the form of *citra* (round) and *ardhacitra* (relief) may be constructed on the stone *śūla*.[4] But in this case, the two steps i.e. *rajju-bandhana* and *mṛd-lepana,* very essential for the image with the wooden frame, can be dispensed with. However, cloth-wrapping is optional. In case cloth wrapping is required, the *ghaṭaśarkarā* or *śarkarā* is applied over the *śūla* of just one *yava* measure thick to give a clear shape to the image. The finishing touch-up work is to be carried on with white clay (*mauktika-mṛd*). In the image without cloth-wrapping, *śarkarā* may be applied or the final touch and ornamentation may be made only with *mauktika-mṛd* (white earth) for the thickness of a *tila*. The same is painted when it is dried. This technique is found in South India and the Deccan of Rāṣṭrakūṭa reign. This is found used in the rock-cut relief sculptures where the texture of the stone does not permit for fine finishing (Plate LVIII-d).

One can come across *dhruva* images, especially the images of recumbent Viṣṇu, made of *mṛd* in most of the ancient temples of South India. The Trivikrama image in Ulakaḷanta Perumāḷ temple and the seated two-armed image of Viṣṇu in Pāṇḍavadūta temple (both at Kanchipuram)

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[1] As per *SKL* (21.485), *SCS* (43.25) and *KSS* (87.5), the juice of the resin of *kapittha* is of three types with reference to the proportion of the water. It is *śruva* in case the proportion of water and resin is 5:1; it is *svacca* in the proportion of 5½:1; and it is *saika* in the proportion of 6:1. The viscosity of the juice is the distinctive factor.

[2] The *kalpa* is considered suitable if there appear fabrication (fibres) like broken plantain stem, according to *Sakalādhikāra* (21.487a) and *SCS* (43.27a), *KSS* (87.7a).

[3] The *kalpa* (*madhya-bandha-kalpa*) to be applied for the second time is of three types with reference to the resin-juice. The mixture of earth is called *dhruva* that is kneaded with the resin water with the proportion of water and resin 3½:1; it is *alpa* in the proportion of 4½:1; and it is *alpākṣara* in the proportion of 3:1, as per *SKL* (21.487b–488a) and *SCS* (43.27b–28a). *KSS* (87.9) also refers to the types with slight difference in proportions although it does not give the names.

[4] *KLA*.11.154b, 158b–159a; *SAA*.19.1–15.

are noteworthy among the gigantic figures of Viṣṇu made of processed earth (*mṛd*). Some of them are at Tiruttankal (Plate IX-a) and Tirukkurunkudi (Plate X-b).

Śilā-beras (Stone Icons)

Stone must be used for making *dhruva-bera* as well as *kautuka-bera*, which grants long life. *Śarkarā* should not be applied on the stone images but only the white earth (*mauktika-mṛd*) for ornamentation and painting[1] (Plate LVIII-d).

The stones are found of three types viz. *girija* (found on hill and mountain), *bhūmija* (found on ground) and *vārija* (found in water), depending upon the place of availability of the same.[2] However, the *bhūmija* stone is preferred.[3] The stones available at crematorium and other prohibited places should not be used for image-making. The identification of the sides of the stones is very important in the creation of images and their parts and to place them in a proper manner,[4] for the top of the stone must be the head side of the stone. Creating the image in reverse order makes the image *ābhicārika*. As per the texts,[5] *girija* stone has the top as its head; in *bhūmija* stone, the bottom is head; and *vārija* stone has the head towards the direction of the source of water.

Depending upon the characteristics, stone is divided into three categories viz. *pumān* (male), *strī* (female) and *napuṁsaka* (hermaphrodite). The stone uniformly in single colour, heavy, straight from top to bottom and producing a majestic sound similar to that of the bell is considered *puṁ-śilā* (male stone). Such stone is used for the images of male deities. The stone with broader (wider) bottom but narrow top and sound of brass or bell metal is *strī-śilā* (female stone) which must be used for the images of female deities and for the pedestals (*pīṭha*) of images. However, Marīci also quotes another opinion that the images of male and female deities may be made of the same stone. The stone with broader top narrower bottom and with a low or muffled sound is considered *napuṁsaka-śilā* (hermaphrodite), which is fit for the roof and walls of the structures like *gopura* and *maṇḍapa*.[6] Improper usage of such stones

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[1] *VAK*.18 p.89–90; *YAJ*.13.48a.
[2] *SAA*.12.1b–2; *VAK*.15 p.68; *VĀS*.3.70b; *YAJ*.11.1b.
[3] *SAA*.12.2; *VAK*.15 p.68.
[4] The stones selected here are in their natural availability. As such, the sides of the stones generally remain properly because of force of gravity on them. Such concept helps the *sthapati* / *śilpin* (sculptor) to fix the images permanently to have long duration.
[5] *VĀS*.3.71a, 75a; *YAJ*.11.2.
[6] *SAA*.12.4–7a; *VAK*.15 p.68; *VĀS*.3.71b–73a; *YAJ*.11.3–4a.

causes calamity.[1] The *dhruva* image of Viṣṇu made of *strī-śilā* (female-stone) and *napuṁsaka-śilā* becomes *ābhicārika*.[2]

The stones are once again classified into three groups viz. *bālā* (child), *yuvatī* (young) and *vṛddhā* (old).[3] Soft, bending and low-sound are the characteristics of *bāla-śilā* which cause destruction and decay (*kṣaya*). Black, rough, unpleasant appearance and absence of sound are the qualities of the *vṛddha-śilā* (aged) which harms all activities. Good sound and good colour are the qualities of *yuvati-śilā* which is suitable for all images.

The stone of soft nature, light, soundless, crooked and with knots and cracks should not be selected for the purpose of image.[4] Moreover, the stone must be well tested for any hole or cavity (*garbha*) inside which can be noticed while cutting and chiseling the same.[5] The colour or the markings on the stone suggest the possibility of the existence of living beings inside the stones. Such stones should not be used for the images.[6] They result in destruction of the kingdom, severe disease, infant death, trouble to cattle, fear from robbers, water, enemy and fire, destruction of cultivation (*sasya*), loss of wealth, abortion of foetus and absence of rain.[7]

Prakīrṇādhikāra[8] suggests a way to find out the cavities (*garbha*) and cracks (*rekhā*), dots (*bindu*) et cetera which can not be noticed normally. The top part of the stone must be chiseled first. The mixture of milk, clarified butter, red lead (*sīsa*) and red chalk (*gairika*) is applied over the stone. The defects can be noticed by washing the same after one day. In such cases, the presence of marks and circles (*cakra* or *maṇḍala*) on the stone confirm the cavity (*garbha*).

Atri also suggests a way to find out the *garbha* and other defects of stone which are not easily noticeable.[9] *Brāhmī*, *vajrī*, *śūlī*, *viṣṇukrāntā* and *kuberadṛk* must be ground with goat-milk and the mixture should be applied over the stone. This enables the sculptor to know whether the stone has the defect of having the *maṇḍala* in the form of *godhā* (iguana) and *vṛścika* (scorpion). The *kalka* (paste) made of *sahadevī*, *māṁsī* and

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[1] *VĀS*.3.74; *YAJ*.11.5.
[2] *SAA*.68.32; *VAI*.64 p.214.
[3] *PRA*.7.144–146; cf. also *SAA*.12.3 which mentions only two categories.
[4] *VĀS*.3.75b–76.
[5] *VAK*.15 p.68.
[6] *SAA*.12.15a–22; *VAK*.15 p.68; *VĀS*.3.75b–78a.
[7] *SAA*.12.23–25a.
[8] *PRA*.7.47–49.
[9] *SAA*.12.26b–33.

vaṭaśṛṅga ground with cow milk applied over the stone reveals, after one night, the mark of *kūrma* and *dardura*.

Prakīrṇādhikāra[1] prescribes four types of stones based on the colour and the result of the same. (i) *Śveta-śilā*: the stone of the colour of cow-milk, conch, jasmine and moon is called *śveta-śilā*. The image made of such stone yields the power to bring others under control. (ii) *Rakta-śilā* has the red colour like *jātihiṅgulika* and the flower of *japā* and *bandhūka*. The image made of such stone is meant for victory (*jaya*) over others. (iii) *Pīta-śilā*: The image made of stone of the colour of turmeric powder or gold yields enormous wealth, grains and happiness. (iv) *Kṛṣṇa-śilā*: The image made of stone of the colour of *māṣa* (black gram), *mudga* (mungo beans), *jambūphala* (rose apple), *bhṛṅga* (beetle) and *utpala* (blue lily) is meant for the promotion of progeny. The image of black stone is beneficial for all to accomplish everything. The stones *śveta*, *rakta*, *pīta* and *kṛṣna* are meant for four groups viz. *brāhmaṇa*, *kṣatriya*, *vaiśya* and *śūdra* respectively. Especially the red stone is meant for the kings to attain victory over the enemies whereas the *śveta-śilā* is meant for the *brāhmaṇa* to attain *mokṣa*. *Kṛṣṇa-śilā* with colour of *añjana* (collyrium) is an alternative in case no other stone is available.[2]

Ratnaja-bera (Icons of Gem)

The images made of *ratna* (gems or precious stones) are called *ratnaja*, which are of seven types.[3] *Kautuka* icon may alone be made of gems. The image made of ruby (*māṇikya*) results in enormous wealth. The image of coral (*pravāla*) empowers one to subjugate others. The image of cat's-eye (*vaiḍūrya*) endows the worshipper with the power of attraction. The image made of crystal (*sphaṭika*) ensures progeny. The image of emerald (*marakata*) promotes hostility (*vidveṣaṇa*). The image of topaz (*puṣyarāga*) enables the worshipper to paralyze others (*stambhana*[4]) and the image of sapphire (*nīla*) is meant for enjoyment.[5] The *kautuka* icon made of gems (*ratna*) brings peace to all the worlds.

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[1] *PRA*.7.15–22.

[2] *KJK*.98 p.188

[3] *PRA*.7.23b–26.

As per *BCS* (15.18–20), *sūryakānta*, *candrakānta*, *gaura-sphaṭika* (white crystal) and *padmarāga* are meant for *brāhmaṇa*; *sphaṭika*, *padmarāga* and *pravāla* are suitable for *kṣatriya*; *kuruvinda* is for *vaiśya*; *saugandhika*, *vaiḍūrya*, *nīla* and *gomedaka* are for *śūdra*; *sphaṭika* is suitable for all the four classes.

[4] *Vidveṣaṇa* and *stambhana* are some of the rites of *ābhicārika* type.

[5] *BCS* (15.40–43) enumerates and details the result of the gems as *candrakānta* for happiness, *sūryakānta* for salvation (*mokṣa*), *sphaṭika* for knowledge, *sphaṭika* and *padmarāga* for loss of demerit (*pāpa*), luster, wealth and fame, *māṇikya* and

Lohaja or *dhātuja beras* (Metal Icons)

The metal is one of the important materials to make the images. They are called *dhātuja* or *lohaja*. They are of eight types with reference to the materials. *Prakīrṇādhikāra* details the results of the metals. Three metals i.e. gold, silver and copper are commended for the image.[1] However, the image of copper mixed with gold is preferable.[2] The images made of different metals bring different results.[3] The image made of gold[4] (*haima*) yields all prosperity. The image made of silver[5] (*raupya*) results in obtaining kingdom. The image of copper[6] (*tāmra*) is meant for the promotion of progeny. The image of bell-metal (*kāṁsya*) causes enmity (*vidveṣa*). In the rites of using syllables (*proccāraṇa*[7]), the image of brass (*ārakūṭa*) is used. The image of iron (*āyasa*) causes heavy loss. The image of lead (*sīsa*) is meant for disease-free health. The image of tin (*trapus*) reduces life span. Viṣṇu's image should not be made with mixed material, excepting the gold. Atri observes that the image made of iron, tin, brass, lead and bell metal results in *ābhicārika*.[8] Relief image (*ardhacitra*) should not be made of metal,[9] for such image becomes *ābhicārika*.

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kuruvinda for prosperity, *pravāla* for victory, *puṣparāga* for wealth and fame, *mahānīla* for great enjoyment, *marakata* for progeny, *nīla* for pleasure, *saugandhi* for prosperity, *vaiḍūrya* for long life and *gomeda* for the promotion of cattle wealth.

[1] *YAJ*.5.13a.

[2] *SAA*.19.65a.

[3] *PRA*.7.27–28.

[4] *BCS* (15.16b–17) mentions four types of gold (*cāmīkara*) and their purpose. *Jātarūpa* (yellowish gold), *hāṭaka* (reddish gold), *suvarṇa* (whitish gold) and *kanaka* (dark gold) are beneficial to the people of *brāhmaṇa*, *kṣatriya*, *vaiśya* and *śūdra* respectively.

[5] As per *BCS* (15.15b,17b), four types of silver viz. *rūpya* (whitish silver), *rajata* (yellowish silver), *tāmra* (reddish silver) and *śukla* (dark or black silver) are meant in order for the four classes i.e. *brāhmaṇa*, *kṣatriya*, *vaiśya* and *śūdra*.

[6] Four types of copper are mentioned in *BCS* (15.14–15a) viz. *śulba* (yellowish copper), *tāmraka* (reddish copper), *audumbara* (whitish copper) and *śabara* (dark copper) which are beneficial for the *brāhmaṇa*, *kṣatriya*, *vaiśya* and *śūdra* correspondingly.

[7] *Proccāraṇa* is one of the *ābhicārika* rites. The syllables or the *mantras* are spelled against the enemies.

[8] *SAA*.24.10, 68.1.

As per *BCS* (15.44–45a), the image made of gold causes prosperity, victory, health and knowledge; the image made of silver results in nourishment of body and promotion of all sorts of prosperity; and the image made of copper is beneficial for all the creatures (living beings).

[9] *KRA*.20.166a; *SAA*.19.64b; 67.26b.

All the images may be made of metal especially of gold, silver and copper; the *kautuka* icon made of gold causes nourishment, prosperity and happiness; the silver image enables to get fame; and the copper image gives all sorts of prosperity.[1]

The metal images must be made through a process called *madhūcchiṣṭa-kriyā*.[2] The bee-wax is melted and in its soft condition, the wax model of the image in full is created with appropriate measurements (Plate LVII-a). The wax-model is covered with clay and is wound or bound with iron (steel) bands and once again the clay is applied over and is let dry gradually. Later, the wax is taken out by heating. The molten metal is poured into the hollow and is let to cool in natural conditions. The clay covering is broken gently and the image is given a fine finish (Plate LVII-b). In case the molding is found defective, the entire process is once again repeated. Some of the early metal icons of the Pallava period are hosed also in Madras Museum (Plate LVII-c, LVII-d).

Varṇa-saṁskāra (Colouring)

The colouring (painting) serves the purpose of skin to the *dhruva* images made of stone, *mṛd* and wood.[3] The painted images of the subordinate deities are of superior grade.[4] The *dhruva* image without colour leads to destruction.[5] The colouring material mixed with gold endows the image with energy.[6] In case of loss of colour of the *dhruva* and *kautuka* stone image, the lord Hari (Viṣṇu) gets angry, so repainting must be carried on, thus states Atri.[7] The *dhruva-bera* should not have artificial colours as it becomes *ābhicārika*. In such it should be washed with juice of *kapittha*.[8] Especially Garuḍa's image with disordered or mixed (*saṅkīrṇa*) colours requires a special expiatory ritual.[9] Of the painted icons of Viṣṇu, a noteworthy is on the wall of Kailāsanātha temple at Kanchipuram (Plate LVIII-a).

The painted images have some modified rituals to prevent the loss of colour. The water is not directly poured on the image during the bathing (*abhiṣeka*) ritual occurring during the consecration ceremony as well as

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[1] *SAA*.25.23.
[2] *PRA*.9.14b, 53–56; *SAA*.19.61–64a; *YAJ*.18.14b–21.
[3] *SAA*.19.8b–9a; 21.11b–12a.
[4] *PRA*.7.2a.
[5] *SAA*.19.18b.
[6] *VAK*.18 p.91.
[7] *SAA*.67.40.
[8] *Ibid*., 67.35.
[9] *KRA*.26.3a.

daily bathing (*nitya-abhiṣeka*). The water is only slightly sprinkled on the image.[1]

***Jīrṇoddhāraṇa / Navīkarana* (Renovation and Conservation)**

The *Vaikhānasa* treatises, like other *Pāñcarātra* and *śilpa* works, pay attention to the method of preservation and conservation of the icons created with a large quantity of material and man-power. Generally, most of the authors of Indian literature like *dharma-śāstra*, *śilpa-śāstra*, *nīti-śastra*, etc., prescribe what is to be done but they hardly divulge the reason for the same. Probably, they were concerned with only the activity and not revealing the reasons. On the other hand, they could have thought that providing reasons might sometimes divert the people who might find alternative solutions on their own but not adhering to the rules laid by the predecessors.

In all the treatises, a separate section is allotted for Jīrṇoddhāraṇa (renovation and conservation). In addition, the sections on Prāyaścitta (expiatory) rituals are very important wherein the authors directly or indirectly reveal a number of ways of renovation. The prescriptions lead to find out the possible factors of the deterioration of the icons placed in the temple. The materialwise systematic analysis is very interesting and it reveals how they are very particular in observation of environment and nature.

All the four viz. temple (*ālaya*), tower (*gopura*), icon (*pratimā*) and pedestal (*pīṭha*) are the physical representation (body) of God.[2] Any problem in any of them is considered to be a flaw and this necessitates the *jīrṇa-uddhāraṇa* (renovation). The *Vaikhānasa* schools, therefore, insist upon the quality of the material used for both the icons and structures. Like other *śilpa* works, the authors are very careful while creating the icons to ensure durability of the same which is subject to corrosion or deterioration due to the changing climate (environment) as well as insects and pests. These problems are faced by the temples even currently.

The renovation of the icon does not merely confine to the icon but also other aspects such as structure (temple), pedestal and the floor level. Renovation of the structure is prescribed before the icons are renovated. The condition of the structure is one of the main causes for the deterioration or weathering of the images.

The problems with the structure are: jutting of bricks (*iṣṭakā-kṣepa / iṣṭakā-viparyāsa*), damage of brick and stone of the wall, cracking of

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[1] *SAA*.43.45.
[2] *KRA*.20.140.

plaster layer (*sudhā-sphoṭa*), seepage of water (*jala-saṁsrāva*), rise of mushrooms (*kavaka-udbhava*), blockage of water of bath (*abhiṣeka-ambu-saṅkaṭa*), damage of roof (*prastara*), damage of door and door-frame (*kavāṭa-dvāra*), formation and attack of honeycomb of wild-bee (*mahā-mākṣika*) and anthill and lowering of the level of the ground (*sthala-vibhrama*).[1]

Seepage or leakage of water is one of the main factors in most of ancient palaces and temples, for this causes growth of all organisms and micro-organisms on the wall and which slowly but steadily spreads on the icons. Besides, they give way for the growth of plants which in turn develop well and push the bricks. Mushrooms, fungi and algae/cockroach (mentioned in the texts as *raktastrī* and *raktaśithilī*) are the posing problems even in the museums. It is well observed, "The seepage of water provides suitable and favourable conditions for the growth and development of lichens, algae and fungi. The outer layers of many images have been ruined and only remnants can be seen. Inside the caves a large number of fungi and algal spores have been observed. These airborne biocomponents get deposited on the surface and grow fast. The rock crevices also provide thorough space for the roots of plants, which in turn affect the carvings and other structures."[2]

Another important problem is the lowering of the floor of the *garbha-grha*. The fixation of the *ādhāra-pīṭha* or *pīṭha* of the icon, which supports and balances the load of the *dhruva-bera*, is the significant activity in the temple construction. In case the *pīṭha* is not set properly, the icon is subjected to damage; it may as well shake. When the floor level of the *garbha-gṛha* goes down, naturally the *pīṭha* also moves. As such, this becomes a major factor of the deterioration of the icon by way of cracks, breakage and collapse.

Therefore, the *śilpa-śāstra* and the *Vaikhānasa* treatises emphasize the repair and renovation of the structures as the primary work, for they are aware of the fact that the mere renovation of the icons is in vain.

The *Vaikhānasa* treatises are very particular about the entry of the creatures especially the omnivores, for the authors must have experienced the problems created by them causing damage to the icons. The creatures included are mouse (*mūṣaka*), dog (*śvā*), cock (*kukkuṭa*), snake (*sarpa*), chameleon (*kṛkalāsa*), frog (*maṇḍūka*), cat (*mārjāra*) and mongoose (*nakula*), pigs (*varāha*), wild-boar (*sūkara*), jackal (*śrgāla*) and

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[1] *KLA*.34.23–24; 34.68b–69a; 38.3–4.

[2] Ashok K. Jain, Biodeterioration of Rock Cut Images at Gwalior Fort, '*Studies in Biodeterioration of Materials I*' p.59.

mahāmākṣika (honey-bees).[1] Especially their contact and urination and dropping of excreta on the icons are the main matters concerned. As such, the icon as well as the place should be cleaned well immediately.[2] In fact, the urine and excreta of these creatures are highly acidic; besides, they provide most suitable medium for the growth of many micro-organisms like fungi. The entry of fire-fly (*khadyota*) and the birds also cause damage to the icons. The pitchers and earth (*mṛd*) polluted by these creatures should not be used for the icons.[3] The doors and door-frames afflicted by the insects (probably termites and borers) should be removed at the time of renovation.[4]

In addition, it appears, the blood of creatures in the sanctum also is one of the risk factors. Therefore, the *Vaikhānasa* tradition advises not to beat and kill dog (*śvā*) or cock (*kukkuṭa*) causing bloodshed in the sanctum. In case this happens, the entire area must be cleaned.[5] The snake is one of the important creatures causing some problems. On its entry, contact with the icons and its death, the icons and the premises must be washed well.[6] Probably, the authors must have experienced the fact that the deadbody of the snake decomposes faster and attracts other organisms like worms and insects subsisting on dead animals.

The *Vaikhānasa* works classify the parts of the icon viz. *aṅga*, *mahāṅga*, *pratyaṅga* and *upāṅga* based on the essential functions as in the human body. This classification is used by the authors to decide the eligibility of the weathered icon with reference to the material used for the same, for the tradition prohibits disposal of repairable or conservable icons.

Pāda (leg), *hasta* (hands) and *bāhu* (arms/shoulders) are *aṅgas*; *udara* (belly), *vakṣas* (chest), *kaṇṭha* (neck) and *śiras* (head) are *mahāṅgas*; *aṅgulī* (finger), *karṇa* (ear), *nāsā* (nose), etc., are *pratyaṅgas*; and *ambara* (garment), *ābharaṇa* (ornaments), *āyudha* (weapons), *śiraścakra* (wheel of the head), *pīṭha* (pedestal) and *prabhāmaṇḍala* (decorative halo) are *upāṅgas*, according to Marīci. The parts of the body viz. *netra*, *nāsā*, *oṣṭha*, *tālu*, *karṇa* and *aṅgulī* are *aṅgas*; *kaṇṭha*, *udara*, *śiras*, *vakṣas*, *bāhu*, *prakoṣṭha*, *ūru*, *pāṇi*, *kaṭi* and *jaṅghā* are *mahāṅgas*; *makuṭa*, *bhūṣaṇa*, *ambara*, *śaṅkha*, *cakra*, *śiraścakra*, *pādapadma*, *āyudhas*, *pīṭha*, *prabhā*,

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[1] *KLA*.34.85b; *KRA*.27.5; *VAK*.69 p.431.
[2] *VAK*.69 p.428.
[3] *KRA*.20.60.
[4] *VAK*.64 p.397.
[5] *Ibid.*, 69 p.431.
[6] *KRA*.27.37; *VAK*.69 p.431; 70 p.434–435.

chatra, *krīḍāyaṣṭi* and *vaṁśa* are *pratyaṅgas*; and *keśa*, *roma* and *nakha* are *upāṅgas*, according to Bhṛgu.[1]

In metal icons, the damage or deterioration takes place on account of two main reasons, in addition to the general causes for all icons like humidity:

1. The icon (*utsava-bera*) happens to fall from the palanquin or any other vehicle at the time of procession on the street (*vīthī-bhramaṇa*).[2] This causes direct damage to the parts of the icons.

2. The rain combined with wind or breeze polluted with grass and dust settles on the icon at the time of procession. Therefore, the procession is prohibited during the windy season and rain combined with thunder and lightning.[3]

In both the cases, the icon, after certain expiatory rituals, is completely bathed (washed) before the same is installed once again in the *garba-gṛha*. In fact, the dust in the air corrodes almost every object on account of its being subject to chemical reactions. In addition, the micro-organisms carried through the *utsava-bera* to the *garbha-gṛha* cause damage to other icons especially the *dhruva-bera*. This can be one of the main reasons that the *utsava-bera* is not brought inside the *garbha-gṛha* everyday during the *Mahotsava* celebrated for ten days. When the deity is carried to other village for *Mṛgayā-utsava*, *Vanabhojana-utsava*, etc., the icon is bathed on return but before it is placed in the *garbha-gṛha*.

There are two types of damages to the metal icon – a) the *pīṭha* shakes or it comes apart from the icon, and b) any part of the icon gets broken or mutilated.

The metal icon is made in two parts i.e. the *pīṭha* and the body of the image from *kirīṭa* to the metal plate (*phalakā*) below the feet. These two different parts are cast separately by the process called *madhūcchiṣṭa-kriyā*. The lower most part of the main image (*phalakā* attached to the feet of the icon) inserted into the socket (on top) of the pedestal after depositing the precious gems (*ratna*) into it. The rim of the pedestal is hammered and folded inside which grips strongly the *phalakā* of the main image and the pedestal is adjusted so as to appear one piece.[4] The materials such as milk, curds and honey used for bathing ceremony, if not properly cleaned, settle down on the pedestal and, on account of chemical

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[1] *KRA*.23.81–84.
[2] *KLA*.37.21b; *KRA*.26.119a; 26.124.
[3] *VAK*.68 p.425.
[4] This fixing technique is called *jaṭibandhana*.

reactions, they make way for the deterioration. In any case, if the image happens to fall on the ground and the pedestal (*pīṭha*) rim becomes weaker, the icon comes out of the pedestal. Atri advises cleaning of the metal icon with sour (*āmla*) material probably the tamarind.[1]

In such case, after performing the *bālālaya* rituals, the precious stones are to be deposited inside the socket of the *pīṭha* and the image should be fixed.[2] In case the *pratyaṅgas* and *upāṅgas* are corroded or damaged, *kirīṭa*, ornaments, *cakra*, *śaṅkha*, *śiraścakra* are broken or corroded or damaged, these parts can be joined.[3] The *āyudhas* of the stone icon can be replaced with the same made of metals.[4] Bhṛgu in *Kriyādhikāra* refers to some other authorities who recommend the *aṅgas* can be joined if damaged.[5] However, in *Khilādhikāra*, he advises to dispose the weathered icon.[6] In damage of *mahāṅga*, repair is not permitted. In such case, the icon should be melted and a new one should be made.[7] In case cracks and holes are noticed, they should be repaired.[8] The nose, ears and fingers of the copper image can be repaired.[9] In case of damage of the parts of the icons made of gold and silver, the image must be repaired with the same material.[10] However, the metal icons without proportionate limbs or with defective limbs must be considered as just metal and the icon must be made again.[11]

The treatises are very particular about the *mṛd-beras* right from the time of construction. The material, process and procedure ensure the durability of the icon. The sequence of the procedure of image construction includes *śūla-sthāpana*, *lepa-karma*, *rajju-bandhana*, *mṛd-lepana*, *paṭa-ācchādana* and *varṇa-saṁskāra*; and the proportion of the material and thickness of the layers are also very important, for otherwise the image gets damaged. Otherwise, the icon itself may not be durable.[12] Moreover, the

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[1] In most of the temples, the priests use lemon juice, sometimes also a little salt, to cleanse the metal icons but without realizing the consequences. The priests find this easy way for their work.
[2] *KLA*.37.23b.
[3] *Ibid.*, 37.25b–26a; 39.14b; *KRA*.23.88b–89.
[4] *KRA*.23.90a.
[5] *Ibid.*, 23.90b.
[6] *KLA*.37.26b.
[7] *Ibid.*, 39.15–16; *KRA*.23.97–98.
[8] *KRA*.23.93a.
[9] *Ibid.*, 23.95.
[10] *Ibid.*, 23.91.
[11] *KJK*.57 p.100.
[12] *KRA*.20.173–194a; *VAK*.64 p.398.

relief sculpture (*ardhacitra*) is prohibited,[1] for it is not strong and probably its properties may change with reference to the wall against which it is made. The image made of *sudhā* (lime = burnt lime) and brick are prohibited,[2] for they are subject to moisture and probably the property or durability of the cementing or binding material is lost on account of the chemical power of the lime.

The *Vaikhānasa* authors advise to select the material of the icon according to the location where the environment and natural conditions are main factors for the durability of the icon and the structure. For instance, in the region abundant with grass (indicating more water), the icon should be made of only stone,[3] for the images made of other material are subject to deterioration. Similarly, the structures (more than thirty-two in *Vaikhānasa* works) are not suitable for all the places. The dimensions of the icons must correspond with those of the structure.[4]

There are some material factors: the *śūla* should not be made of different woods or hermaphrodite trees;[5] the *aṣṭabandha* or *bandhalepa* and *kalka* must be prepared in proper processing manner;[6] the prohibited materials such as garlic, *hiṅgu-taila*[7] and lime should not be mixed with the *mṛd* meant for the construction of the icon; the four materials viz. *cūrṇa*, *kaṣāya*, *oṣadhi* and *sneha* must be mixed in prescribed proportions;[8] and, *pakva-mṛd* (burnt clay) is not mixed with; absence of *rajju-bandha* over *śūla* as per prescription is another cause for the deterioration of the icon.[9]

In stone icons, in case the loss is only of one or two *yavas*, the particular parts of the icon may be shown in the form line (*rekhā*).[10] The repairable stone icon should be buried in the ground and is to be taken and repaired with all the rituals of the new stone.[11] Bhṛgu refers to some authorities who hold that the stone icons may be repaired by skilful sculptors.[12]

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[1] *VAK*.64 p.398.
[2] *KRA*.20.194; *VAK*.64 p.399.
[3] *VAK*.16 p.75.
[4] *Ibid.*, 64 p.398.
[5] *Ibid.*, 64 p.399.
[6] *KRA*.20.163b.
[7] *VAK*.64 p.399.
[8] *KRA*.20.162–163a; *VAK*.64 p.397.
[9] *VAK*.64 p.399.
[10] *KRA*.23.96b.
[11] *KLA*.34.88–89.
[12] *Ibid.*, 39.22a.

The authors of *Vaikhānasa* tradition as well as *śilpa-śastras* insist upon the aforesaid rules. Otherwise, icon is subject to deterioration. Moreover, before processing the *mṛd*, the containers are fumigated (*vāsita*, *dhūpita*, etc) in order to avoid growth of any organism. In spite of all these efforts, the climatic conditions – moisture, humidity, and so on – have their role in corrosion of the icons.[1]

The treatises are very particular about the cleaning and preventive measures that are to be taken whenever rats, snakes, bats and other living beings are found in the sanctum sanctorum. Their highly acidic excreta and hair in the sanctum pollute the icons and spoil them.[2] The authors are very particular about one creature '*raktaśithilī*' which can probably be the cockroach which even in current days is the main cause of the damage of the icons in the temples.[3]

The *mṛd-bera* must be renovated or replaced with a new one when the signs appear such as *sveda* (sweat), *rudhira-srāva* (blood), *pulaka* (erection of the hairs), *jvalana* (burning), *calana* (staggering), *kṣepa* (stretching), *ānata* (bowing), *varṇa-sphuṭita* (cracks in the paint), *jalpana* (whispering), *hasana* (laughing), *valmīka* (anthills), *tṛṇa* (grass), *kavaka* (mushrooms), *krṛmi* (insects), *kīṭa* (worms) and *mahāmākṣika* (wild honey-bees).[4] These signs generally believed to be taking place on account of the three types of supernatural reasons. However, from the point of scientific approach, one will be astonished to know that the authors of the *śilpa-śāstra* had analyzed and anticipated the possible problems in spite of perfect care while constructing the material.

The entire aforesaid defects take place when the ritualistic injunctions are neglected, for these are on account of the physical, biological and bio-chemical reactions caused by the humans and other living organisms.

Amongst the aforesaid signs, *sveda* and *rudhira-srava* are probably the perspiration and leakage of the resins and other materials used in the

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[1] The factors of the deterioration of the rock-cut image and the monuments are detailed in *Studies in Biodeterioration of Materials 1*, edited by O.P. Agrawal and others.

[2] Rakesh Biwania, 'Bird Menace in Monuments', *Studies in Biodeterioration of Materials 1*, p.69–74.

[3] The excreta and resin-like fluids of the cockroaches have already damaged a number of icons of both *dhruva* and metals in the temples. This is one of the most serious problems in the present temples. The *pūja* materials and oil / clarified butter (used for the lamps) attract the cockroaches. However, the rats do not damage the icons but only clothes and other materials.

[4] *VAK*.70 p.432–433.

mṛd which, due to high humidity and temperature in the sanctum sanctorum, get melted or moist; *calana*, *kṣepa* and *ānata* are different types of expansion and contraction of the material used in construction of the icon; *varṇa-sphuṭita* is the crack of colours due to climatic changes as well as the colouring and binding materials; *jalpana* and *hasana* may be the noise/sound produced by insects (like cricket, wasps) dwelling in the holes on the icons; *valmīka* (anthill), *tṛna* (grass) and *kavaka* (mushroom) indicate that the icon is subject to heavy moisture suitable for the growth of the living creatures and fungus. Any of these signs indicates the bad condition of the icon.

At the time of renovation, the *mṛd-bera* (icon made of processed earth) must be thoroughly examined upto the *śūla* (interior core or frame made of wood).[1] If the icon has the core of stone (*śilā-śūla*) with *mṛd* plaster, it must be checked upto the stone.[2] As the icon is constructed layer by layer, the defective part alone can be replaced or renovated. In the problem above the cloth-wrap, the entire cloth (*paṭa*) must be replaced with a new one. In case the defect is found above the *śūla* (below the layer of *kalka*), the icon should be checked upto *śūla* and other layers may be applied. If *śula* is damaged or worn out, the entire icon should be thrown into water and a new one should be created and consecrated in the temple.[3] In case the *śūla* has corroded for two to six *yavas*, this can be adjusted with copper (rods or plates).[4] The deficit of *śūla* upto one *aṅgula* can be adjusted with gold, silver or copper (plates or rods).[5]

The icon receives enormous amount of power by the consecration and therefore, is beneficent to all; at the same time, it becomes very dangerous if it is not renovated or disposed of in proper manner by way of rituals. However, to retain the power invested in the icon and to have the continuous presence of God, the power should be transferred to another model icon (*bāla-bimba*) which serves the purpose of both as model and temporary abode of the Supreme One invoked in it.

The treatises are very particular that the renovation should not take place before a *bāla-bimba* (for icons) and *bāla-ālaya* (model structure for the temple) are prepared,[6] for the architect and the sculptor should not create the icon or temple on his own but following the same dimensions. This is for practical reasons so that they remain authentic. However, the

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[1] *VAK*.72 p.451.
[2] *Ibid.*, 72 p.451.
[3] *KRA*.23.40b–44.
[4] *VAK*.64 p.398.
[5] *KRA*.20.156–157.
[6] *Ibid.*, 23.68b.

deity in the *bāla-ālaya* and *bāla-bimba* does not remain in them for more than a year.

The weathered icon should be abandoned after due rituals. Practically speaking, the icon should not be thrown anywhere, for it may create some problems in the society. The wooden and stone icons, if there is no splinters on account of falling down and cracks, should be buried in the ground and should be taken out in the manner the stone and wood are collected, and, after certain rituals, the icon is installed and consecrated.[1] The weathered *mṛd-bera* and stone icon should be covered with the ropes made of hairs of cow's tail, *kuśa* grass, wool and cotton, and should be taken to sea or any reservoir which does not dry up and they are thrown in the deep area of the water sources.[2] The deteriorated wooden icons must be burnt and mixed in the water-sources like sea and river; and the priest and others should have bath in the water and return.

The deity may be worshipped in the form of *ābhāsa* (painting) on the wall or cloth, duly consecrated in the *garbha-gṛha*; however, this type is of *adhama* grade. In case the image is damaged, the power vested in it is transferred to *Sūrya-maṇḍala*. The image is renovated and once again consecrated.[3]

The icons must be smeared with natural colours. Even the final finishing touch up work of the icon is carried with white earth (*mauktika-mṛd*) but not the burnt lime, for practically speaking, the chemical properties of the lime react on the materials used in the icon both for construction and colouring. Turmeric is not prescribed for the painting. In case any artificial colours (*kṛtrima-varṇa*) are used, the icon should be completely washed with resin-juices and the colours should be removed and let dry before it is painted with natural colours.[4] The resins of the plants (mainly *kapittha*) used as the binding material for colouring alone must be used to clean the colours of the icons also when the icon is renovated. It is to be noted that this binding material is reversible[5] and this does not spoil the icons except the spot of recolouring. In case the icon has lost only the colour or if the colouring layer cracks, the power of the deity is temporarily transferred to any pitcher or *kautuka-bera*. After the

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[1] *KJK*.107 p.199.
[2] *Ibid.*, 107 p.198–199; *VAK*.73 p.452.
[3] *VAK*.73 p.454.
[4] *KRA*.20.176b–177a, 178b; *VAK*.64 p.399.
[5] In the modern conservation, the chemical mixture of Taluin and Paraloid-B is used for both cleaning and conservation. However, this chemical combination, though reversible, spoils the icon by carelessness. Synthetic colours are not used but water-soluble colours may be used.

colouring, the icon is reconsecrated.[1] In case the colour is lost or faded and the cracks are noticed either on colour (*varṇa*) or base colour (*anuvarṇa*), the colours can be applied once again.[2]

The repairable (*sandhāna-yogya*) icons should not be abandoned, for it is sinful and destroys everything.[3] Similarly, the suitable (flawless) icon should not be replaced with new one.[4]

There are a number of ritualistic injunctions depending on the material of the icons. Water is not poured on the icon in the form of *ābhāsa* and painted image even at the time of *abhiṣeka* (bathing ceremony).[5] Similarly, when the icon is smeared with oil (*taila*), the water should not be poured on the same before the oil is completely cleaned and wiped off.[6] This type known as *āsura-snāna* is prohibited as a preventive measure. Such types of injunctions help to preserve and conserve icons of modern and ancient time, the unique cultural properties of the Indian sub-continent.

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[1] *VAK*.72 p.451.
[2] *KRA*.23.39b–40a.
[3] *VAK*.72 p.449.
[4] *KRA*.23.100.
[5] *SAA*.43.45.
[6] *KRA*.25.75b–77a.

CHAPTER V
FORMS OF VIṢṆU

Section – A: *Dhruva-beras*
(Principal Icons of Viṣṇu)

The icon of the Lord made of wood, mortar, stucco, metal or stone and permanently established in the sanctum sanctorum is generally called *dhruva-bera* or the Principal icon. The *dhruva* icon indicates the stability of the Supreme One invoked in it. It represents the eternal and indivisible nature of the Supreme. It symbolizes the Supreme who is omnipresent, omnipotent and omniscient. It is the nucleus of the temple which is the central point of the entire human settlements around.

The term *dhruva* may mean any icon permanently set up in the sanctum. However, as per the *Vaikhānasa* treatises, the term especially means the icon of Viṣṇu found in four types i.e. *yoga*, *bhoga*, *vīra* and *ābhicārika* aspects and all of them in three stances i.e. *sthānaka* (standing), *āsīna* (seated) and *śayana* (recumbent).

One can find in the *Vaikhānasa* treatises how the *dhruva* icons play an essential role in rituals. The materials used for making of *dhruva* icon have necessitated the development of the functional icons viz. *kautuka*, *utsava*, *snapana* and *bali* for ritualistic purposes and have paved way for the promotion of the techniques of iconography.

The *dhruva-bera* is the permanent abode of the Supreme One in this world in order to please the worshipper and to receive whatever the latter offers.[1] Hence, the *dhruva* icon should be stationary. At the time of consecration of the functional icons viz. *kautuka-bera*, *utsava-bera*, *bali-bera* and *tīrtha-bera*, the power (*śakti*) is first deposited in the *dhruva-bera*. In the analogy of lighting a lamp from another, the functional icons receive energy from the *dhruva* icon.[2] Before the commencement of the daily rituals, the energy is transferred from the *dhruva-bera* to the functional icons and, at the end of the day, it is once again returned to the *dhruva* icon.[3]

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[1] *PRA*.12.104b.

[2] *KJK*.68 p.120–121; *KLA*.17.321; *PRA*.12.106–107a; *SAA*.19.32–33; 35.43–44a; *VAI*.36 p.124, 127; *VAK*.16 p.77; 41 p.278, 283; *VĀS*.15.8; *YAJ*.5.29b–30a; 29.60b–61; 31.6b; 31.18–19. The same view is found also in another reading of *Kriyādhikāra*, p.484.

[3] *PRA*.18.272b; *SAA*.43.54–55; *VAI*.43 p.152; *YAJ*.45.28–29a.

The *dhruva* icon is the source of power for all icons. Everyday in the morning before the commencement of the daily rituals, the deity present in the *dhruva* icon is invoked into other functional icons at the time of particular rituals. For instance, the power is instilled in the *bali-bera* for offering *bali* to other divine beings in the temple precinct and in the *snapana-bera* for the daily bathing ceremony. At the end of the daily rituals, once again the power is transferred back to the *dhruva* icons.[1] This proves that the *dhruva* icon is the repository of the entire power of the Supreme Being invoked in the temple.

During the procession, if the *utsava* icon happens to fall down from the vehicle (*vāhana*, palanquin, chariot, and so forth) and any part of such icon gets mutilated in such incident, the energy present in such icon should be transferred to the *dhruva* icon and some expiatory (*prāyaścitta*) rituals are performed before it is again consecrated, duly repaired[2] or replaced with a new one. In case the *utsava* (festival) is to continue, the energy is transferred temporarily from *dhruva* icon to either *kautuka*, *snapana* or *bali* icons, but once again returned to the *dhruva* icon at the end of the festival. In order to sustain the Supreme One in the *dhruva* icon, the renovation is considered very essential, whenever necessary. The Supreme Being instilled in the *dhruva* icon, can no longer exist in the same if the icon is damaged or it loses any of its features.

Kautuka icon is the representation of Viṣṇu's *sakala* and *sthūla* form, which is the cause of all. The *kautuka* icon is a substitute for the *dhruva*, which is the representation of Viṣṇu, who is *nitya* (eternal), *sūkṣma* (subtle) and *akṣara* (imperishable).[3] At the time of the renovation of the *dhruva-bera*, its energy is transferred to *kautuka* icon and returned to the same after the repair. If the *dhruva-bera* is in the form of *ābhāsa* (portrait), *kautuka* icon is used for all ceremonies. From the *dhruva-bera*, the energy is invoked into the *kautuka* before the commencement of rituals and returned to *dhruva-bera* afterwards.[4] When the *kautuka* icon is taken away or broken by the enemies, a *kūrca*[5] made of gold is kept in its place. The power is instilled in the *kūrca* from the *dhruva* icon or the sun. At the time

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[1] *PRA*.12.104b–107a; *VAI*.36 p.124, p.127; *VAK*.41 p.283.
[2] *VAK*.68 p.424.
[3] *SAA*.36.3, 5b–6a.
[4] *VAK*.15 p.71.
[5] A number of *darbha* or *kuśa* grass, generally seven or its multiplication, is tied together with the knot on the topside and this is called *kūrca*. This is essential for every temple and domestic rituals. There are also strict rules as to how this *kūrca* is to be placed in pitcher (*kumbha* or *kalaśa*) or in *sthaṇḍila* (squire diagrams).

of installation of the new *kautuka* icon, the power vested in the *kūrca* is returned to the *dhruva* icon and from it to the new one.[1]

The power invested in the *dhruva* icons is equated to that of the sun and fire, the eternal and essential supports for the sustenance of the world. The *dhruva-bera* is concrete substitute and easily accessible form of Agni and Sūrya who are the two different forms of fire.[2] Viṣṇu is to be meditated upon and to be realised in the *Sūrya-maṇḍala*[3] where He is present with the form measuring four *aṅgulas*, with resplendent golden complexion and adorned with *pītāmbara*, *kirīṭa* and other ornaments. He as such is to be invoked from the *Sūrya-maṇḍala* into the icons.[4] In case the *dhruva-bera* existing in the form of *ābhāsa* (portrait or painting) on the cloth or wall is damaged, the energy already instilled in it must be carried to the sun. After the renovation, once again the energy is acquired from the sun.[5] Similarly, in case of breakage of the icon, the power of the Supreme One invoked in it reaches its own state in the analogy of *ghaṭa-ākāśa* (space in the pot) becomes general space (*ākāśa*) in damage of the pot.[6]

The *dhruva* icon is substitute and depository of Agni. At the time of consecration, after the *pūrṇāhuti* oblation, the *Ācārya* (officiating priest) with some *akṣatā*[7] (unbroken rice) in his hand, addresses the deity Agni invoked in the *homa-kuṇḍa* and requests him to be present in the main *kumbha* (pitcher) and deposits the *akṣatā* in the *kumbha*. The *kumbha* is then taken inside the sanctum sanctorum where the water is sprinkled (*prokṣaṇa*) around the icon with the help of *kūrca* and then Agni is deposited in the *dhruva* icon alongwith the energy of the Supreme Soul. *Nitya-agnisandhāna*[8] must be performed without break in which the Agni should be protected; if there is no possibility of protecting the fire in the *agni-kuṇḍa*, the deity Agni is requested to be present in the *samidh* (fire-wood) and worshipped; in case even this is not possible, Agni must be invoked in performer's own soul; the last option is to invoke Agni into the

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[1] *VAK*.64 p.400.
[2] *Taittirīya Upaniṣad* (I.3.2): '*Agniḥ pūrvarūpam, āditya uttararūpam*'.
[3] *Sandhyāvandanavidhi*:
Dhyeyassadā savitṛmaṇḍalamadhyavarttī nārāyaṇaḥ sarasijāsanasanniviṣṭaḥ./ Keyūravān makarakuṇḍalavān kirīṭī hārī hiraṇmayavapuḥ dhṛtaśaṅkhacakraḥ //.
[4] *KRA*.12.12b, 29b; *SAA*.31.67b–69a; *VAK*.65 p.400; *VĀS*.16.8.
[5] *KJK*.64 p.111; *SAA*.32.67b–69a; *VAK*.73 p.454.
[6] *KRA*.27.31–32a.
[7] *Ibid.*, 8.57–59. *Akṣatā* means unbroken rice grains smeared with turmeric powder. This is used as substitute for many objects during the rituals.
[8] *Ibid.*, 9.174–178a.

dhruva-bera when the worshipper finds earlier options very difficult, for Agni should not be abandoned by which one incurs the sin of killing an embryo. During the festival times, a partial energy is conveyed from *dhruva-bera* to the water in the pitcher, which is later transferred to the fire in the *homa-kuṇḍa* and vice-versa. Hence, at the time of consecration, the Supreme Soul is invoked into the *homa-kuṇḍa* and *kalaśa* and later to the *dhruva* icon. Thus, the *dhruva* icon functions as repository of Agni.

At the time of consecration of the *vimāna* (superstructure), the power of the *vimāna* is obtained from the *dhruva-bera*, for *dhruva-bera* is the perceptible form of the Supreme One and the *vimāna* is indeed His abode Vaikuṇṭha itself. Moreover, the *vimāna* is the abode of all deities as the Supreme One is abode of all.[1]

Influence of *dhruva-bera*

The *dhruva* icon of Viṣṇu in the main sanctum (*garbha-gṛha*) plays an important role in deciding the three important features viz. posture, material and measurements, of other icons installed in the temple premises.

The posture of *dhruva* icon influences the postures of other functional and sub-ordinate deities. The posture of the *kautuka* icon always resembles that of the *dhruva* icon. The *kautuka* icon should be in standing posture if the *dhruva-bera* is *sthānaka* (standing); it is in seated or standing posture if the *dhruva* icon is *sthānaka* (standing), *āsīna* (seated) or *śayana* (recumbent); *kautuka-bera* should not be in reclining stance.[2] The same rule is applicable to *utsava* icons also. If the main sanctum sanctorum has *dhruvārcā-bera*, the icons of other divinities in the sub-shrines (*āśraya-ālaya* or *parivāra-ālaya*) also must be of *dhruvārcā* type.[3] In case the icon of Viṣṇu in the main sanctum is in *yoga* aspect, the other icons must be in *yoga* aspect; the other icons may be in *bhoga* or *yoga* aspect but never in *viraha-mārga* in case the icon in the main shrine is in *bhoga-mārga*.[4] However, Marīci insists that any one of these aspects (*yoga*, *bhoga*, etc.) must alone be followed in the temple uniformly.[5]

Among the divinities invoked around the *kautuka-pīṭha* at the time of *pūjā*, the minor forms of Viṣṇu like Subhadra should be in standing posture even if the *dhruva* icon is *sthānaka* figure. The icons of Narasiṁha, Varāha and Hayātmaka should be in standing stance if the *dhruva* is *sthānaka* and the same may be in seated posture if *dhruva* icon remains

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[1] *VAK*.39.270.
[2] *KRA*.3.21a; 21.13–15a; *SAA*.24.22b–25a; *VAK*.22 p.149.
[3] *KRA*.5.91b; 17.36b.
[4] *Ibid*., 17.45b–46a.
[5] *VAI*.40.139.

seated or recumbent. The icons of Aniruddha, Puruṣa, Satya and Acyuta are always in seated posture irrespective of the posture of the *dhruva* icon in the main sanctum sanctorum.[1]

The icons of the subordinate deities are depicted in standing posture if the main *dhruva* icon is *sthānaka*; they may be depicted either standing or seated if the latter is in any posture but not in standing. The icons of Viṣvaksena, Vighneśa, *Rohiṇī-gaṇa*, Sarasvatī, *Mātṛ-gaṇa* and Jyeṣṭhā must always be in seated posture.[2]

The material, which the *dhruva* icon is made of, influences the other icons existing in the temple premises.[3] The material used for the *dhruva* icon must be used for other icons as well including that of Śrīdevī and Bhūdevī. If the *dhruva* icon is *śūla* (mortar and stucco), the other icons also must be *śūla*. Stone or *śūla* is applicable in case the main *dhruva* icon is made of stone. Stone or metal (copper) may be used for other icons if the main *dhruva* icon is of metal (copper). Marīci refers to some authorities holding the view that the icons of the sub-ordinate deities must be made of stone without colouring. It is doubtful whether the injunction regarding the material for the other icons was strictly followed in the later times. For instance, the icons of *dvāra-pālaka* in the temples at Tirumala (Tirupati), Srirangam and Tirumaliruncolai (Aḷakar Koyil) are made of bronze whereas the *dhruva-bera* in the sanctum sanctorum is made of stone and stucco. Processed earth must be used for other icons if the *mūla-bera* is of processed earth (*mṛd*). However, the icon of Viṣvaksena, Bhāskara, Garuḍa, Durgā, Raudrī, Vighneśa, Skanda and Jyeṣṭhā may be made of stone irrespective of the material used for the *dhruva* icon in the main shrine. So also refers Kāśyapa to Bhṛgu.[4] In case the *mūla-bera* is *eka-bera* or *dhruvārcā*, other icons must be of stone,[5] for the *dhruvārcā* icon should not be made of wood or processed earth but copper or stone.[6]

The dimension of the *dhruva* icon has its impact on the other icons in the matter of their dimension and size. The height of *bali-bera* should be that of the face of the *dhruva* icon.[7] In case the *dhruva-bera* is established in *eka-bera* mode, the *utsava* icon has the measurement equal to that of

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[1] *KRA*.9.96–99a. This is for the invocation of these divine forms around the *kautuka-pīṭha* at the time of *pūjā*.
[2] *KJK*.39 p.71; *KRA*.5.85–87a, 17.35–36a, 60–61; *SAA*.20.47–48.
[3] *KRA*.5.89b–90; *SAA*.20.44–45a; *VAI*.42 p.145; *VAK*.15 p.72; 71 p.448.
[4] *KJK*.39 p.71; *KLA*.7.41b–43a; *KRA*.5.89b–90; *SAA*.20.45–46; *VAK*.72 p.449.
[5] *KRA*.17.46b–47; *SAA*.20.44–46; *YAJ*.12.24.
[6] *VAI*.10 p.35.
[7] *KRA*.6.18b.

dhruva-bera.[1] The icon of the consorts i.e. Śrīdevī and Bhūdevī should have the height up to the ear (*karṇa-anta*), shoulder (*bāhu-anta*), hiccup-line (*hikkā-anta*), breast-line (*stana-anta*) or the navel (*nābhi-anta*) of the central *dhruva* icon of Viṣṇu.[2] The icons of the sages (*ṛṣi*), Garuḍa, Viṣvaksena and sub-ordinate deities (*parivāra-devatā*) and the devotees (*bhakta*) must have the height up to shoulder, breast-line, navel of *dhruva* icon of Viṣṇu. However, their icons should have the height equal to that of the consorts (Śrīdevī and Bhūdevī) or ¼ or 1/8 less than the icons of *devī*[3] but the height is concerned with the dimensions of the cell or shrine allotted to them. Similarly, the face (top part) of the vessel viz. *pālikā* used in the *aṅkurārpaṇa* ritual should have the size of the face of the *dhruva* icon.[4]

Material for *dhruva* icons

The *dhruva* icons of Viṣṇu are made of processed earth (*mṛd*) with brick (*iṣṭakā*), wood (*dāru*), stone (*śilā*) and metal (*loha*) every succeeding one being superior to the one preceding in sequential order.[5] Atri classifies the materials stone, copper, mortar and wood as *uttama*, *uttamottama*, *madhyama* and *adhama* respectively.[6] He further specifies the results of materials – stone for *mokṣa*, copper to become ruler, *mṛd* for sustenance of *dharma* and wood for good progeny, and he refers to some other authorities holding the view that the *mṛd-bera* is beneficial for all subjects and for prosperity.[7] The stone icon is beneficial for the *brāhmaṇa*; the copper is suitable for the *kṣatriya*; *mṛd-bera* is meant for *vaiśya*; and wooden icon is for the *śūdra*. Some other authorities are referred here that the icons of stone and processed earth are good for all.[8] As per Kāśyapa, the large immovable *dhruva* icon made of stone yields long life, wealth and fame; the icon made of copper results in good progeny and promotion of *puṇya* (meritorious deed); the *dhruva* icon made of wood is meant for union (*yoga*) with the Supreme Lord, wealth and pleasure; and the icon of processed earth (*mṛd*) is beneficial to obtain gold, land, etc.[9] The icons made of stone, clay and wood must have colouring over the same, for colouring is equated with the skin of the icon.[10] Moreover, the *dhruva* icon

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[1] *Ibid.*, 6.18a.
[2] *KRA*. 6.30b–31a; *VAK*.15.72.
[3] *KRA*.6.29; *VAK*.15 p.73.
[4] *KJK*.58 p.101.
[5] *VAI*..10 p.35; *VAK*.15 p.69; *YAJ*.11.16b–17a.
[6] *SAA*.18.1b–2a.
[7] *Ibid.*, 18.2b–3.
[8] *Ibid.*, 18.18b–19.
[9] *KJK*.40 p.72.
[10] *SAA*.19.8b–9a; 21.11b–12a.

without colouring is the cause for the destruction of all.[1] The colouring material mixed with gold makes the icon effective.[2] According to Atri, the Supreme One becomes angry if the *dhruva* or *kautuka* icon does not have the colouring.[3]

The *dhruva* icons made of *napuṁsaka* (hermaphrodite) stone or tree, bricks mixed with lime, baked bricks, mixture of *hingu* or *hiṅgu-taila*, garlic and those without proper material, process and measures are considered to be *ābhicārika* type resulting in adversity. The *dhruva* icon made of *strī-śilā* (female-stone) and *napuṁsaka-śilā* (hermaphrodite) becomes *ābhicārika*.[4]

There are some regulations regarding the material of icon with reference to the material of the structure (temple). In the stone structure, the *dhruva-bera* must be of the stone or copper whereas wooden and clay icons are forbidden; in the brick structures, the *dhruva* icon may be of any material.[5] This is perhaps in order to fix the icon firm and to avoid damage.

The icon made up of *mṛd* (mortar or stucco) is common in most of the temples of ancient period. The mṛd-bera must have *śūla*[6] (interior frame) but *ardhacitra* icons made in clay are prohibited. Every component in the *mṛd-bera* is very essential, for the components symbolize and represent every limb of the deity. The *śūla* must be made of the wood of *yājñika* trees i.e. approved and commended for sacrificial rites. The *mṛd-bera* without *śūla* is considered *ābhicārika*. Burnt clay (*pakva-mṛd*) or burnt bricks (*pakva-iṣṭakā*) should not be used for the making the *dhruva* icon of any deities but the icon of Jyeṣṭhā, Vakratuṇḍa and Śāstā may be made with both burnt and raw. The icons of *piśācas* (goblins) must be made of burnt clay or brick.[7] In the region abundant with grass and in the structure of clay, the *dhruva* icon must be made of only stone and the same must be established in *ekabera* mode alone.[8] It is indeed very clear that the structure as well as other types of icons requires renovation often, for in areas with plenty of water, metal icons are corroded due to high moisture. Moreover, the icons made of processed clay and wood remain wet giving way for the growth of fungus, grass and other lower plants on the *dhruva-*

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[1] *Ibid.*, 19.18b.
[2] *VAK*.18 p.91.
[3] *SAA*.67.40.
[4] *Ibid.*, 68.32; *VAI*.64 p.214.
[5] *SAA*.19.39b–41; *VAI*.11 p.38; *VAK*.16 p.75.
[6] *SAA*.57.59a: *Śula* is the supportive wooden core or frame inside the clay icons.
[7] *Ibid.*, 19.67b–70.
[8] *VAI*.11 p.38; *VAK*.16 p.75.

bera as well as in the gap between the joints.[1] The painting over the stucco plastering icons cannot last long. Some of the earlier *mṛd* (stucco/mortar) icons are the recumbent icon at Tiruvehka (Kanchi) and Srirangam and Trivikrama icon at Ulakaḷanda Perumāḷ temple (Kanchipuram) and Pāṇḍavadūta temple (Kanchipuram).

During the Pallava period, it seems, the *dhruva* icon had been of stucco with painting over it. The Pallavas might have started this system, in order to make the icons perfectly, for the rocks and stones available in their region were not suitable for the same. K.R. Srinivasan[2] observes, "Owing to the hardness and texture of the rock, the ornamental and sculptural decorations of the interiors of these cave temples could only be limited, thus presenting a contrast with the richness of ornamentation and lavishness of sculpture in the sandstone and other material of the cave-temples of contemporary and earlier dynasties. The sculptures are therefore bas-reliefs of large size, often find group-compositions, judiciously distributed and not cut more or less in the round or cut out as in contemporary Chalukya and Rashtrakuta examples; whatever further embellishments the monuments needed were supplied by a thin coat of painted plaster or stucco over the smoothened stone surface. ... The shrine-cells of the earlier Mahendra type cave-temples and the earlier ones of the Mamalla series are now empty and contain neither a rock-cut *linga* (as is common in the Chalukya, Pandya, Muttaraiyar and Telugu-Choda cave-temples) nor any rock-carving of an appropriate deity. But there are enough indications to show that the object of worship of painting or stucco relief plastered hind wall, if not a carved and painted wooden plaque." In the cave temple (*Mahendra Viṣṇugṛha*) at Mahendravadi (c. 580–630 AD), the icon was just painting on the wall whereas in the cave temple at Mamandur (site I), traces of painted stucco icon is available. Here the pedestal suggests that the icon might have been of stucco against the wall.[3]

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[1] The defects that occur on the icons make renovation essential of the icons as well as the structure they are placed in. There are many temples in South India damaged due to growth of grass and other plants. One can see in many temples the icons with green or gray fungus grown over the same. Hence, the medicated and processed camphor oil is applied to all wooden and mortar icons at least once in a year mostly on the day of *Kṛttikā-dīpa* festival. This greasy oil prevents such icons from insects, termites and growth of fungus, grass etc.

[2] K.R. Srinivasan, *op. cit.*, p.2

[3] *Ibid.*, p.70–71.

The wooden icons are in the next grade of superiority for the installation. The trees with *antaḥ sāra*[1] must be used to make *dhruva* icons. The wood of the trees fit for sacrificial purposes such as *udumbara*, *khadira*, *candana* and *campaka* must be used in making of wooden icons. All parts of an icon must be made of same wood or logs of the same variety.[2] This injunction is perhaps laid down in order to avoid the possible change of condition of the icon according to the climate and environment around the temple. The recumbent icon should not be made of wood.[3] The wood of thorny trees, hermaphrodite (*napuṁsaka*) and the prohibited trees should not be used in making of the icon.[4]

The earliest epigraphical reference to use the wood of *udumbara* is found at Nagarjunakonda (c. 278 AD) in Andhra Pradesh. The older *dhruva-bera* of Varadarāja at Kanchipuram (Tamil Nadu) was of *udumbara* wood which had been replaced with a stone icon probably in the late 15th century AD.[5] The association of the Supreme Lord with the *udumbara* or any other trees admissible for sacrificial rites confirms the Vedic link i.e. Vedic sacrificial post, to the stationary *dhruva* icon established in the sanctum sanctorum. Some other wooden *dhruva* icons are Trivikrama at Tirukkovalur (Villupuram district, Tamil Nadu), Devanātha at Tiruvahindrapuram (Cuddalore district, Tamil Nadu), both of them in *Toṇḍaimaṇḍalam* (region of Pallavas).

The *dhruva* icons, made of stone, must have stucco coating over the same,[6] the treatises prescribe. In case of *dhruvārcā*, stone or metal alone should be used to make the icon.[7] These icons are common right from the earlier period. The stone icon in *ekabera* mode of establishment should not have colouring over it.[8] The *dhruva* icons may be made of gold, silver or

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[1] The trees having hard core are called *antaḥ sāra* such as *udumbara*, *candana* and *campaka*. The trees having hard outside and soft interior part are called *bahis sāra* such as coconut and palmyra.

[2] *SAA*.13.55b; 15.14a.

[3] *Ibid*., 13.56a.

[4] *KRA*.20.190b–191a.

[5] K.V. Raman, *Sri Varadarajaswami Temple Kanchi*, p.8. The older *dhruva* icon made of *udumbara* wood (*atti* in Tamil) is placed in a small *maṇḍapa* in the interior part of the temple tank within the outermost *prākāra*. The town had the name Attiyūr because of the tree atti in Tamil (*udumbara* in Sanskrit).

[6] Some of the earliest icons made of stone and stucco coating are found at Nambi temple at Tirukkurunkudi, Ādivarāha cave temple at Mamallapuram and Nityakalyāṇa Perumāḷ temple at Tiruvidaventai.

[7] *KRA*.5.80.

[8] *KRA*.5.79b; *SAA*.13.53b.

copper. The icons should not be made with the mixture of iron, brass and lead,[1] for it becomes *ābhicārika*.

In the multi-tiered structures, the material of icon is considered very important, in order to adjust and balance the weight of the same. Stone icon must be installed in the ground floor, wooden icon in the middle floor, *śūlaja* (stucco/mortar) in the third one and metal icon on the top floor. However, icons of processed earth may be used in all the floors.[2] This is probably because of also the size of the icons, which are smaller than the others in ascending order.

Representation of *dhruva* icons

The *dhruva* icons are depicted in three forms viz. *citra*, *citrārdha* and *citrābhāsa*, which are graded as *uttama*, *madhyama* and *adhama* respectively. The *citra* type *dhruva* icons are beneficial for both the worlds, the *citrārdha* for only the other world and *citrābhāsa* for only the mundane results.[3] *Citra* is round and has all the parts around. The *citra* or the round icons with all dimensions are made of *mṛd*, stone, wood or metals. The *citrārdha* or the relief icons are of stone or wood but they should not be made of wood, metal or clay.[4] Moreover, even the relief icon made of stone becomes useless if any part gets mutilated or broken.[5] *Citrābhāsa* is of two types viz. *cala* (movable) and *acala* (immovable). The *citrābhāsa* i.e. sketch on the walls, cloth or wooden planks are meant only for temporary purposes like *japa*, *homa* and *dāna*. One may find the icon Garuḍa sketched on the cloth banner (dhvaja-paṭa) in the Viṣṇu temples during the festival times. At the time of renovation, the pictures of *dhruva* icon and *vimāna* (superstructure) are drawn on the wooden boards and worshipped until the time of consecration. The material and the postures of the precinct deities of the temple depend upon the material and the posture of the *dhruva* icons installed in the sanctum sanctorum.

The *dhruva* icons are depicted in three postures i.e. *sthānaka* (standing), *asana* or *āsīna* (seated) and *śayana* (reclining) and *yānaka* (moving). Among the *sthānaka*, *āsana* and *śayana* icons, the one mentioned later is superior to other in sequential order.[6] Kāśyapa refers to the view of Bhṛgu that the icons of Viṣṇu in the stances of standing (*sthānaka*), seated in *sukhāsana* fashion, seated in *yogāsana* mode and recumbent (*śayana*) are commended for the people of the four stages of life (*āśrama*) respectively.

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[1] *SAA*.24.10.
[2] *VAK*.17 p.71; *YAJ*.12.52b–54a.
[3] *VAK*.15 p.71.
[4] *SAA*.67.26b–27a.
[5] *VAK*.72 p.449.
[6] *KRA*.23.36–42, 49.

The icon of Yajñamūrti to be set up on the top floor of the multi-storeyed structure is none other than Viṣṇu himself though in the earlier level he was just Agni[1] in general. The *Vaikhānasa* authors, who equate Agni and Agni worship to Viṣṇu, might have adopted the three postures viz. *āsana*, *sthānaka* and *śayana*, for Agni is depicted and worshipped in three postures. Agni is in *sthānaka* posture at the time of offering *samidh* (*idhma*); he is *āsīna* (seated) while *anna* or *caru* (food) is offered; he is in *sukhāsana* posture when *tila* (seasum) and *apūpa* (sweet ball) are offered; and he is *śayana* (recumbent) at the time of offering *ājya* (clarified butter).[2] Moreover, the hymns of *Āḻvārs*[3] who describe Viṣṇu in four postures could have much influenced in this regard.

Structures (temples) for *dhruva* icons

The system of establishment of icons is based on the total dimensions of the icons.[4] The icons must be established only in their relevant structures (*vimāna*). The *sthānaka*, *āsana* and *yānaka* icons can be installed anywhere. However, the *śayana* icons should not be installed in the structures meant for the other types, for, perhaps, the doorframe of the structure of *śayana* icon is horizontal whereas the door for others is vertical.

The standing icon of Viṣṇu may be installed in any structuress (*vimāna*) such as *Udyogapadma*, *Caturmukha*, *Nandyāvarta*, *Nalīnaka*, *Padmākāra*, *Parvatākāra*, *Yogakānta*, *Vimalākṛti*, *Vṛttageha*, *Śrīpratiṣṭhita*, *Sarvatobhadra*, *Svastika* and *Svastibhadra*. These structures are supposed to have square (*caturaśra* or *sama-caturaśra*), rectangular (*āyatāśra*), circular (*vṛtta* or *sama-vṛtta*) or elliptical (*vṛtta-āyata* or *āyata-vṛtta* or *vartula-āyata*) plans.[5]

The seated icon may be set up in the structures (*vimāna*) with square or circular plans such as *Aṣṭāṅga*, *Udyogapadma*, *Khaṇḍaharmya*, *Caturmukha*, *Catusphuṭa*, *Citraśilpa*, *Diśāsvastika*, *Parvatākāra*, *Pralīnaka*, *Mahāpadma*, *Viṣṇucchanda*, *Vṛtta*, *Vṛttabhadra* or *Vṛttapadma*, *Śrīpratiṣṭhitaka* and *Sarvatobhadra*.[6]

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[1] The features of Agni and Yajñamūrti or Yajñapuruṣa are alike. Both of them are depicted with seven hands, two heads, three legs and four horns. These two are detailed in the Chapter on Minor Forms of Viṣṇu.

[2] *KRA*.6.149; *VAK*..80 p.479; *YAJ*.26.27–28.

[3] In *Tiruvāymoḻi* (5.10.6), the *Vaiṣṇava* saint Nammāḻvār describes these three postures of Nārāyaṇa.

[4] *VAK*.19 p.92.

[5] *Ibid.*, 19 p.91.

[6] *Ibid.*, 19 p.91.

The recumbent icon must be set up only in the structures prescribed for the *śayana* icons.[1] The temples with rectangular and elliptical plans like *Avedika*, *Kūṭa*, *Gaṇikāviśāla*, *Catusphuṭa*, *Dīrghaśālā*, *Dhvajamānaka*, *Prekṣāgṛha*, *Mahārājacchanda*, *Mātṛkhaṇḍa*, *Vṛttageha*, *Vṛttabhadra*, *Śanairyoga*, *Śrīpratiṣṭhita*, *Somacchanda*, *Saṁśuddha* and *Svastika* are suitable for the installation of recumbent *dhruva* icons.[2]

Icons in the multi-storeyed structures (*Vimāna*)

In the three-storeyed structure, the *āsana* (seated) icon is installed in *garbha-gṛha* of the middle one; and *sthānaka* and *śayana* icons are installed in the *garbha-gṛha* of other two levels.[3] However, it does not seem that this order of placement was strictly followed. In the three-tiered Vaikuṇṭha Perumāḷ temple (*Parameśvara Viṇṇakaram* of c. 750–796 AD) at Kanchipuram, the seated *dhruva* icon is installed at the ground level, recumbent in the middle one and *sthānaka* icon at the top. In the Saumyanārāyaṇa Perumāḷ temple[4] at Tirukkostiyur (prior to 8th century AD), the recumbent icon is set up in the *garbhagṛha* of the ground floor. Standing icon is set up in the *garbhagṛha* of the first tier. Seated icon is installed on the top floor. In the three-tiered Kūṭalaḷakar[5] temple (prior to 8th century AD) at Madurai, seated icon is installed at the ground level; *śayana* icon is in the middle floor and *sthānaka* icon is on the top floor. In the three-tiered Gopālasvāmi temple (*Rajendracola viṇṇagaram* of c. 1025 AD) at Mannarkoil (Tirunelveli district), one can find the standing icon of Viṣṇu in *bhoga* aspect set on the *ādi-tala* (ground floor), seated icon on the middle tier and reclining icon at the top.[6]

Placement of icons in the *garbha-gṛha*

The placement[7] of *dhruva* icons, strictly adhering to rules laid down by the *Āgamic* treatises, is as essential as other features of icons to retain the nature of four varieties i.e. *yoga*, etc., irrespective of the accompanying icons. This plan is found followed strictly in the ancient cave temples of Pallavas and Pandyas. Moreover, the entrance of the sanctum sanctorum must be in a position so that the *dhruva* icon is set up facing the village. The result of setting the door of the sanctum sanctorum

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[1] *Ibid.*, 19 p.92.
[2] *Ibid.*, 19 p.91.
[3] *VAI*.40 p.139.
[4] This temple is the one where Saint Rāmānuja revealed the holy eight-syllable mantra of Nārāyaṇa to the public.
[5] The seated icon alone is under worship. Icons on upper floors have been renovated recently and modern paints have been applied.
[6] S.R. Balasubrahmanyam, *Middle Chola Temples*, p.313–316.
[7] *KLA*.11.36–39; *VAK*.19 p.92.

is – wealth if it is on the eastern side, victory if it is on the north, fame if it is on the west and knowledge if it is on the south.

In the *garbha-gṛha*, Yoga-sthānaka icon occupies half or one third of the *daivika-pada* at the back. Bhoga-sthānaka icon occupies one-third part of *daivika-pada* on the rear. Vīra-sthānaka icon covers the entire area of *daivika-pada*. However, *dhruva* icon without coluring should not be set up in the place of *dhruva*.[1]

The icon of the consorts must be placed in between the central figure of Viṣṇu and side wall (*kuḍya*).[2] The icon of the worshipping sages must be placed in between the *kautuka* icon and side wall.[3]

The *brahma-bhāga*[4] is meant for the placement of *kautuka* icon as well as *dhruvārcā* icon. The *sthānaka* and the *yānaka* icons must be placed in the middle or rear row of *daivika-pada*. The seated icons occupy a portion at rear of *daivika-pada* besides occupying a little portion of *mānuṣa-pada*. The *śayana* icons occupy the squares of the *mānuṣa-pada* in addition to a portion of *daivika-pada*. The icon set up in the *paiśāca-pada* is *ābhicārika*, resulting in adversity. Perhaps this method of distribution is to adjust the length and breadth of the icons and their pedestal so that the *brahma-bhāga* and the area adjacent to it can be used to install the functional icons and that of clustering divinities.

There are nine types of dispositions regarding the placement of clustering icons but only a few are used in general. The angle and the position of the icons vary with reference to the central icon i.e. of Viṣṇu.

Classification of *dhruva* icons

The *dhruva* icons are depicted into four major classifications viz. *yoga*, *bhoga*, *vīra*[5] and *viraha*[6] or *ābhicārika* which are sub-classified into three grades i.e. *uttama*, *madhyama* and *adhama* with reference to the icons occurring together. However, the concept of these classifications viz. *yoga*, *bhoga*, *vīra* and *ābhicārika* are applicable only to the *dhruva* icons but not to the other types of icons like *kautuka-bera* and *utsava-bera*.[7]

The *dhruva* icons, set up and consecrated in *yoga* or *ābhicārika* type, even at the time of renovation, should remain *yoga* or *ābhicārika* and

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[1] *KLA*.11.159b.
[2] *Ibid.*, 11.90b, 148a.
[3] *Ibid.*, 11.91a, 148b.
[4] *Ibid.*, 11.40–41; *VAK*.15 p.72; 19 p.92.
[5] In *Samūrtārcanādhikaraṇa* text, this type is mentioned as *vīraha*.
[6] *Viraha* is not included in *Khilādhikāra* and *Samūrtārcanādhikaraṇa*.
[7] *SAA*.39.26a.

the icons of consorts Śrīdevī and Bhūdevī should not be installed together[1] but Bhṛgu prescribes the setting up of the icon of Devīs in case of *yoga* type.[2] However, we find that in some places, the *viraha* or *ābhicārika* type icon had been converted to *yoga* or *bhoga*. For example, we can take the temple at Tiruttankal (shrine of *śayana-mūrti*) in Tamil Nadu. According to the archaeological sources,[3] the reclining icon of Viṣṇu alone is of stone and other icons of stucco are later additions. However, this might have been to convert the concept of the temple for the promotion of welfare of all, as per the theological idealism, for there is a provision in the *Vaikhānasa* treatises to convert the *ābhicārika* or *viraha* icons to other benign (*saumya*) aspects. The accompanying figures and placement in the *garbhagṛha* causes the four aspects.

In *ābhicārika*, the icon of Viṣṇu is not accompanied with the icons of anybody i.e. *pūjāka-muni* and consorts. In addition, the *ābhicārika* icon is to be set up in the *paiśāca-pada* in the *padavinyāsa* of the *garbhagṛha*.

Yoga type icon of Viṣṇu is meant for union (probably *mokṣa*) with the Supreme One.[4] In *yoga* aspect, Viṣṇu's icon is not accompanied with his consorts Śrīdevī and Bhūdevī. However, Bhūdevī may be depicted as worshipper.

Bhoga type icon of Viṣṇu is beneficial for one desirous of all sorts of enjoyments.[5] In *bhoga* aspect, both consorts are found together. Even the distance between the icon of Viṣṇu and the consorts is restricted.

Vīra type icon promotes valour (*vīrya*)[6] and victory (*vijaya*) over the enemies. In this aspect, Śrīdevī and Bhūdevī may be depicted as worshipper but not as consorts. The *vīra* icon is different from *viraha* or *ekaha*. The former is just to acquire energy or power to conquer the enemy in a virtuous manner.

Ābhicārika type icon promotes valour (*vīrya*) and victory and destruction of the enemies and also removes all problems of the region or country. Kāśyapa states that the *ābhicārika* mode is applicable only to the rulers whose *dharma* itself is to conquer the enemies.[7] The terms *vīraha*, *viraha* and *ābhicārika* are invariably used in the texts. However, the purpose differs from each other. The purpose of *vīraha* and *ābhicārika* is

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[1] *VAI*.36 p.124; *VAK*.41 p.278.
[2] *KLA*.18.297.
[3] K.V. Soundara Rajan, *Rock-cut Temple Styles*, p.91–92.
[4] *SAA*.20.43a; *VAK*.19 p.91.
[5] *SAA*.20.43a; *VAK*.19 p.91.
[6] *SAA*.20.43b; *VAK*.19 p.91.
[7] *KJK*.10 p.16.

almost same whereas the *viraha* is meant for liberation from the bondages and attaining *mokṣa*.[1]

The icons of *ābhicārika* type should not be installed within the village or town. They are installed facing the direction of the enemy's domain outside the town.[2] They are to be established in the forests, on the mountain or hill, water-forts or in the regions belonging to others (opponents or enemies).

The *ābhicārika* rites found in both *Ṛgveda* and *Atharvaveda* are meant to subdue, to drive away, and to destroy the enemies, to kill a miser and to appropriate his wealth. This rite is to be performed on the fourteenth lunar day of dark fortnight, in the burial ground, using mustard oil mixed with salt and sticks of *rāja-vṛkṣa*, etc.[3] Moreover, according to the *Ṛgveda*, a *brāhmaṇa* is not permitted to perform such act incurring murder of any sinless person.[4] This makes clear that the *ābhicārika* rituals are meant for the rulers. The same thought seems to have been adopted by the authors of *Vaikhānasa* treatises by way of introducing the icons for the same purpose. Daṇḍin's mention[5] of such rites prescribed in *Atharvaveda*, which are against the norms and conditions of ritualistic practices, also confirms the practice of such *abhicāra* rites during his time i.e. 7–8th centuries AD. These icons are not meant for the common man but for the kings who are in need of victory over other kings without any other possible virtuous/meritorious solution, probably in case the enemy is arrogant. It seems such icons violate the code of righteousness but it can be justified in the light of the injunctions of *Vedas* prescribing *abhicāra* sacrificial rites like *śyenayāga*. The definition of the term *abhicāra* can be in three ways with reference to the *Vaikhānasa* treatises - 1) the icon and rituals are in vain, 2) the icon causes self-destruction, and 3) the icons for destruction of enemies, all these based on the rituals, material and construction process.

Clustering icons

There are many injunctions about the setting up of the icons that accompany Viṣṇu in various features. The icon of the clustering deities such as Brahmā, Garuḍa and Sudarśana may be depicted against the hind

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[1] *VAK*.94 p.508: '*saṁsārabandhanavāsanāt muktiḥ mokṣaḥ*'

[2] *BCS*.17.10a. *Rāṣṭrasandhau bhavet saṁhārāsanam śatrudiṅmukham* (The icon of *ābhicārika-āsana* should be installed in the joinery in the direction of the enemies).

[3] M.S. Bhat, *Vedic Tantrism*, p.114.

[4] *Ibid.*, p.116.

[5] *Avantisundarī-katha*, p.60: *ghṛtakambala-prabhṛtīnām ca karmaṇām puṇyatamānām anyeṣām cātharvadṛṣṭānām anuṣṭhānam kriyata eva.*

wall either in relief (*sakala*) or portrait (*ābhāsa*) form.[1] As the *dhruva* icon of Viṣṇu must be fashioned in the *uttama daśa-tāla,* its *dehāṅgula*[2] is the basic unit (*aṅgula*) of measurement to be applied to the icons of subordinate deities that occur together in the temple.

The proportionate measurements[3] of the icons occurring together are detailed in the texts. The icons of Śrīdevī and Bhūdevī are of the height up to Viṣṇu's shoulder (i.e. up to the *hikkā-sūtra*) or his breast-line (*stana-sūtra*). The icons of Brahmā and Śaṅkara that are found next to the south and north sidewall are fashioned in nine *tāla.* Vighna and Durgā are in six *tāla* measure. The *Apśaras*, the *Lokapālas* and other deities are in four *tāla* measure; the sages are in three and half *tāla.* The celestial musicians Tumburu and Nārada, the luminaries Sūrya and Candra, and Brahmā seated on the lotus have the measure of *tri-tāla.* Garuḍa, the five personified attributes (*āyudha*) of Viṣṇu and the Kinnara couple are in two and half *tāla* i.e. thirty *aṅgulas.* The child ascetics Sanaka and Sanatkumāra are in *dvi-tāla.* The demons Madhu and Kaiṭabha are depicted in the measure of *aṣṭa-tāla.*[4]

Brahmā and his lotus seat[5]

The lotus, the seat of Brahmā rising from the navel of the reclining icon, should be on the right of the *nābhi-sūtra* of the recumbent icon at the height of one *hasta.* The lotus has its support or grip on the rear wall. The *adho-dala* (lower petals) of the lotus are proportionately eighteen *aṅgulas* wide and four *aṅgulas* high. The width of the *ūrdhva-dala* (the upper petals) with the pericarp is one-tenth part less than the width of the *adho-dala* i.e. 16 *aṅgulas* and two *yava* (16¼ units) and its height is three *aṅgulas*; both the upper and lower parts have multitude of petals. The leaves both small and large appear on the sides of the lotus. The small leaves have the diameter equal to the width of the *ūrdhva-dala* and larger leaves have the size equal to the breadth of *adho-dala.* The periphery of the lotus stem is one and half *aṅgulas* and the stem of the leaves measures one *aṅgula.*

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[1] *VAK.*19 p.102; *VAI.*17 p.52.

[2] A *tāla* measures 12 *aṅgulas* (basic unit). The icon of Viṣṇu in *uttama daśa-tāla* has the measure of 124 *aṅgulas.* The clustering icons are measured proportionate with the basic unit of the main figure, which is called also *dehāṅgula* or *dehalabdhāṅgula.*

[3] The total height of the clustering icon is = Number of *tāla* multiplied by twelve. E.g. nine *tāla* = nine multiplied with twelve = 108. In case of *uttama tāla*, four *aṅgulas* are more; and in *kaniṣṭha* or *adhama tāla*, four *aṅgulas* are less.

[4] The phrase '*dvi-ṣaṭ tala*' in *Vimānārcanākalpa* text must be taken, as two plus six that is eight *tāla.* The Telugu edition of the same text omits the word '*dvi*' and, accordingly, the measurement must be six *tāla.*

[5] *VAK.*19 p.101–102; *VAI.*17 p.52.

In the middle of *karṇikā*, the four-faced Brahmā is depicted seated in the *brahmāsana* posture. The total height of Brahmā must be one fourth of the total height of recumbent figure. This golden-coloured one has *jaṭā-makuṭa* and decorated with all sorts of ornaments, *puṣpa-vastra* (variegated dress), *uttarīya* and *upavīta*. Of the four arms, *akṣamālā* and *kamaṇḍalu* are held in the back ones, the lower right bears *āloḍya* or *ālocya* gesture (*cin-mudrā*) and the left is placed on his waist or lap (*kaṭihasta* or *aṅka-vinyasta*). On the other hand, his front arms may be depicted clasped in *añjali* gesture. Alternatively, they may be stretched out and placed on his knee, obviously as *gaja-hasta* or *daṇḍa-hasta*, as in meditation.[1]

Anantaśayana[2]

Ananta's couch (*bhoga*), consisting of three, five or seven folds, has one third of the total height of the interior space of the doorframe; alternatively the deviation of one eighth of the same is admissible. On the other hand, the height must be proportionately one third of the total height of the recumbent icon. The width is flexible and stretchy according to the measures of the recumbent icon on all the sides. The couch is considered soft and suitable to the god. The height of his expanded hoods above the couch is same as that of the couch of Ananta. However, this varies in different aspects of reclining Viṣṇu such as *yoga* and *bhoga*. The expanded hoods consisting of five, seven or nine heads and having the faces of *vyāla* or the lion, serve the purpose of canopy over the head of the recumbent figure. The number of heads, folds and height of hoods differ in various aspects of *dhruva* form. The heads are ornamented with crest-jewel on their top. The colour of Ananta is of gold with the dorsal part in bright white.[3]

The *śayana* (couch) may be made of stone or brick (*iṣṭakā*). However, the couch of Ananta (*Ananta-śayana*) must be of stone in case the structure or icon is made of stone. The same must be of brick if the structure or icon is made of *mṛd* (processed earth).[4]

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[1] The word *aṅka* found in the text does not suit here when the hands are stretched out. Hence, this must be taken to indicate the hands, which are in *daṇḍahasta* pose, must be placed on his knee.

[2] *VAK*.19 p.100–101; *VAI*.11 p.36; 17 p.52.

[3] The phrase '*antaḥ śvetaḥ*' meaning 'white in interior side' should be taken as ventral part / beneath of Ananta in serpentine form.

[4] *VAK*.19 p.101; *VAI*.17 p.52.

The *Vaikhānasāgama* text does not mention clearly whether the terms '*śilāmaye*' and '*mṛṇmaye*' are applicable to the icon or the structure where the icon is established. However, these terms can qualify both.

Sthānaka (standing) icons

The *Sthānaka* (standing) forms of Viṣṇu are installed and worshipped for the promotion of virtue, long life, wealth, fame and welfare.[1] Kāśyapa and Marīci prescribe four types of *sthānaka* forms viz. *yoga*, *bhoga*, *vīra* and *viraha* or *ābhicārika*.[2] Atri mentions three types i.e. yoga, *bhoga* and *viraha*.[3] Standing icon of Viṣṇu must be set up in the temple preferably on the northern side of *madhya-vīthī* (central road or street).[4] Alternatively, the same may be on the east, on the west or on the south of the village but facing the opposite direction i.e. interior side and this is for the development of the village.[5] *Sthānaka* icons are common even in small rock-cut caves in many places such as Tiruvellarai (Plate III-a), Kilmavilangai (Plate III-b), Kurattiyarai (Plate III-c), Sevvalpatti (Plate III-d) and Bhairavakonda (Plate III-e); this indicates the prominence of *Vaiṣṇavism* between 6th and 8th centuries AD.

Yoga-Sthānaka

In Yoga-sthānaka[6] aspect, Viṣṇu is accompanied with the worshipping sages Bhṛgu and Mārkaṇḍeya on the right and left respectively. Bhūdevī may occupy the place of Bhṛgu. Kāśyapa refers to some other authorities who include also Daṇḍaka[7] on the right and Garuḍa on the left. Yoga-sthānaka form of Viṣṇu must be set up outside the *grāma* in any isolated place, on the river-bank, confluence of river or hill-top, in the forest or the place adjacent to the forest but facing the village.[8]

The icon of Yoga-sthānaka must be fashioned in *uttama daśa-tāla* measure. In this posture, Viṣṇu has the complexion of *śyāma* or *sasya-śyāma* and is clad in yellow garments (*pītāmbara*), in addition to variety of ornaments. His eyes must be depicted benign and peaceful. Of the four arms, *cakra* and *śaṅkha* are carried in the back right and left ones respectively. The front right arm bears *abhaya*, *varada* or *svāgata*[9] gesture

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[1] *SAA*.20.41b.
[2] *KJK*.53 p.93; *VAK*.19 p.91.
[3] *SAA*. 20.1b–2a.
[4] *YAJ*.2.18b.
[5] *KLA*. 2.58.
[6] *KJK*.53 p.93; *KLA*.12.3b–10a; *SAA*.20.2b–9; *VAK*.19 p.92–93; *VAI*.15 p.48; *YAJ*.15.1b–8a; *EHI*. I.2 App. p.17.
[7] The term Daṇḍaka must mean Ananta (Ādiśeṣa) whose form is very long in serpentine form, for he is depicted as a companion of Viṣṇu in many temples at Mamallapuram, Tirukkannapuram, Tiruvellarai and Tiruvazhundur.
[8] *VAK*.19 p.91.
[9] The phrase '*varadam svāgatam tu vā*' can serve the purpose of both '*varada*' and '*svāgata*' together to mean *āhūya-varada* gesture.

and the left one bears one of the following gestures viz. *varada*, *siṁhakarṇa, kaṭyavalambita* and *kaṭyālambana*.[1]

The icons of the worshippers i.e. Bhṛgu and Mārkaṇḍeya, both in pleasant attires, must be placed between the place of *brahmapada* and the sidewall, in the *mānuṣapada*. The ascetic Mārkaṇḍeya, coral-hued and adorned with *jaṭāmakuṭa* or *jaṭāmaṇḍala*, occurs on the left kneeling on one knee, in the disposition of *pārśvāgataparāvṛtta* (*bhittisthānaka*) or *ardhajyāgataparāvṛtta,* as if they glance at the central figure devotedly. His hands holding *akṣamālā*[2] bear *puṣpāñjali* gesture. The sage Bhṛgu is depicted on the right in the same position as Mārkaṇḍeya. The goddess Bhūdevī, as worshipper, may occupy the place of Bhṛgu. She is of *śyāma* complexion and clad in *puṣpavastra*. Her icon must be depicted with hands in *puṣpāñjali* gesture and head bowed down in reverence. The icons of worshippers may be represented as portrait (*ābhāsa*) or relief figure (*ardhacitra*) on the sidewalls.

The icons of Brahmā and Śaṅkara, both in standing posture facing each other in *pārśvāgataparāvṛtta* mode of disposition, should appear on right and left respectively adjacent to the side walls. Alternatively, their figures may be sketched on the wall.[3] Both Brahmā and Śiva are four-armed. The golden-hued Brahmā holds *akṣamālā* and *kamaṇḍalu* in the back arms. White-complexioned Śiva, adorned with *jaṭāmakuṭa*, holds *mṛga* and *paraśu* in the back pair. Their front hands are in *abhaya* and *kaṭyavalambita* gestures.

Yoga-sthānaka icon, clustered with all above, is of *uttama* grade; it is of *madhyama* grade if it is deprived of the icons of Brahmā and Śaṅkara;

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[1] Two identical gestures are normally not applicable in the same icon except *kaṭaka-hasta* if meant for holding any objects like the icon of Sūrya. Hence, there is a possibility of three types of combination of gestures i.e. *abhaya* and *varada*, *abhaya* and *kaṭyavalambita* / *kaṭyālambana* and *varada* and *kaṭyavalambita* / *kaṭyālambana*.

[2] In case both the hands are held to form *puṣpāñjali* gesture, one may take that *akṣamālā* is placed around the thumb generally convenient to count the number of syllables (*mantra*). It may also be worn around the neck like necklace. In *añjali-mudrā*, the *akṣamālā* is sometimes shown in between the palms clasped together, to beautify and to adjust the gap in between.

[3] The word '*lekhayet*' in *Khilādhikāra* indicates that these two icons can be drawn on the wall, for *citrābhāsa* is applicable to the clustering deities. Alternatively, as per the rules of *bhittisthāna* mode of disposition, these icons may be made either in *citra* or *citrārdha* type but facing the main deity at 90 degrees in the set up position of *pārśvāgataparāvṛtta.* This is supported by the view of *Yajñādhikāra* which states that the worshippers may be of *citrābhāsa* or *sakala* i.e. *citra* or *citrārdha*.

and it is of the *adhama* grade if wanting in all inclusive of *cakra* and *śaṅkha*.[1]

Yoga-sthānaka icon (c. 680–700 AD) found at central panel on the northern side in *Parameśvara Mahāvarāha Viṣṇugṛha*[2] (Ādivarāha cave temple) at Mamallapuram is a relief sculpture of stone with stucco coating (Plate VI-b). Viṣṇu, adorned with *kirīṭa* and other ornaments, is depicted here standing in *samapādasthānaka* posture and flanked by two ascetics, obviously Bhṛgu and Mārkaṇḍeya, for they are the divine sages almost depicted alongwith Viṣṇu. The upper right hand holds *prayoga-cakra* and the left one bears *śaṅkha*. The lower right hand, which is partly mutilated, must be *varada-mudrā*[3] whereas the left one is *kaṭihasta*. On his right is depicted Adiśeṣa,[4] crested with serpent hood, probably due to influence of *Ālvārs*' thought that Śeṣa is eternal companion of Viṣṇu. Similar Yoga-sthānaka relief is also found at Trimūrti cave temple at Mamallpuram in the northern cell. Here too, he is four-armed but with *abhaya-mudrā* in his lower right hand.

Another Yoga-sthānaka icon (Plate VI-a) is found in a small *ekatala* temple in the bas-relief, well known as 'Arjuna's penance' at Mamallapuram. The icon, in *samapādasthānaka* stance with four hands, is identical to the one mentioned earlier. The postures of the sages are noteworthy. One sage, depicted sitting in *padmāsana*,[5] keeps his right palm on his right thigh with the support of left palm below, in the attitude of doing *saṅkalpa*.[6] One sage appears in *utkuṭikāsana* with *yogapaṭṭa*

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[1] This is based on the different reading of *Vaikhānasāgama*´ (p.48) and *Yajñādhikāra*.

[2] This cave temple belongs to the period of the Pallava ruler Parameśvaravarman I. This is one of the important early cave temples to study Hindu iconography, especially the techniques of stone-stucco figures. Fortunately, this temple is under the control of private trust and preservation.

[3] K.R. Srinivasan suggests that it may be *sūcī* or *abhaya* gesture (*CTP*, p.170). But it is doubtful, for in the sculptures of this period, the tip of the fingers in *abhaya-mudrā* remains at the level of breast-nut or above. This can be confirmed with the help of the same gesture in Harihara relief found in the same cave. *Varada-mudrā* is possible if the wrist is at the level of *kaṭi* or waist.

[4] *KJK*.53 p.93.

[5] The worshipper should be depicted sitting in *brahmāsana*, *utkaṭikāsana* or *padmāsana* during the time of performing ritual and in *ekajānukrama* sitting posture in worship.

[6] *Saṅkalpa* is an undertaking made before the commencement of every ritual in which the doer proclaims the name of *dina*, *tithi*, *pakṣa*, *māsa*, *ṛtu*, *ayana*, *saṁvatsara* and also the purpose of the ritual. This is a common practice even in the *Nityakarma* like *Sandhyāvandana*, and so on.

around his thighs but the head of this icon is mutilated. Another sage, seated in a place higher to that of the former, appears in the attitude of teacher. The scene is not exactly as per *Vaikhānasa* treatises, but Viṣṇu's icon in *samapādasthānaka* and the sages in *padmāsana* and *utkuṭikāsana* with *yogapaṭṭa* and *saṅkalpakaraṇa* suggest that this must be a real Yoga-sthānaka icon,[1] but the entire scene is not applicable to the sanctum sanctorum.

Other significant Yoga-sthānaka panels are – Trimūrti rock-cut cave at Mamallapuram (Plate VII-a), rock-cut cave at Tiruchirappalli (Plate VII-b), *Vaiṣṇava* rock-cut at Malaiyadippatti (Plate VII-c) and Tirumalapuram (Plate VIII-a); there are four types of Yoga-sthānaka panels on the external wall of the sanctum sanctorum in the Vaikuṇṭha Perumāḷ temple at Kanchipuram (Plate VI-c, VII-d, VIII-c, VIII-d).

One of the best examples for the *uttama* type of Yoga-sthānaka, a *dhruva-bera* in exact sense, is the one found in the sanctum sanctorum of Puṇḍarīkākṣa Perumāḷ temple at Tiruvellarai, belonging to the period of the Pallava ruler Nandivarman II (c. 731–796 AD[2]). The standing *dhruva* icon is flanked by the figures of Garuḍa and Ādiśeṣa on right and left respectively.[3] The worshippers Bhūdevī and Mārkaṇḍeya are in *ekajānukrama* pose. The luminaries Sūrya and Candra hover on the hind wall. This stucco-mortar icon is supported on the hind wall.[4] Similarly, Yoga-sthānaka Viṣṇu icons are found in a number of temples ascribable prior to 9th century AD.

Bhoga-sthānaka

In the Bhoga-sthānaka aspect,[5] Viṣṇu has *śyāma* complexion and is decked with all sorts of ornaments. This four-armed figure holds *cakra* and

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[1] Different views are available about this shrine and Viṣṇu. "The seated ascetic is Bhagiratha praying to Viṣṇu in the shrine, thanking him for securing Siva's aid through the auspices of the Rsi, Kapila, the latter in turn being an aspect of Viṣṇu" - Mary-Ann Lutzker, 'A reinterpretation of the Relief Panel at Mamallapuram', *Chavi-2, Rai Krishnadasa Felicitation Volume*, p.116.

[2] *SII*. XII, No. 32.

[3] The icons of Garuḍa and Ananta started appearing with Viṣṇu almost right from the Pallava period. This must be on the influence of the hymns of *Āḻvārs* as well as the *Vaiṣṇava Purāṇas* like *Bhāgavata* and *Viṣṇu-purāṇa*.

[4] There is no trace of colouring on the icon. This is due to application of processed perfume oil over the same. Currently the temple follows the *Pāñcarātra* system of worship.

[5] *KJK*.53 p.93; *KLA*.12.11b–19; *SAA*.20.10–16; *VAK*.19 pp.93–94; *VAI*.15 p.48; *YAJ*.15.9–18; *EHI*.I.2. App. p.18.

śaṅkha in the back arms. The front right arm bears *abhaya* or *varada*[1] gesture and the left is in *siṁhakarṇa* or *kaṭyavalambita* gesture or this may be placed on the waist with *siṁhakarṇa* gesture.[2]

The icons of Śrīdevī and Bhūdevī must be placed on the right and left respectively in the space between the wall and the central icon but a little behind in *ardharjvāgata* or *sācīkṛta* mode of disposition (*sthāna*) as their icons must be set up somewhat facing the central icon, with an astonishing expression. Both of them are indeed in *sthitakuñcita* posture, with one of the legs planted straight on the pedestal and another with a little bend at the knee.

Śrīdevī has golden or coral hue. She holds a lotus in one arm and the other arm is shown dangling along her body, as *dolahasta* or *adhaḥ prasārita-hasta*.[3] Mahī (Pauṣṇī) has her legs vice-versa with reference to Śrīdevī.[4] One of her arms holds a full-blown lily while another is let down along her body. Her arms also depend on the hand-poses of Śrīdevī.[5] *Khilādhikāra* describes Bhūdevī to bear *puṣpañjali* gesture but this is unusual.[6]

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[1] The phrase '*abhaya-varada-dakṣiṇa-hastam*' can be taken as one *mudrā* signifying the purpose of both *abhaya* and *varada*. Here, the hand may be taken as *āhūya-varada* gesture, a common hand gesture found in the monuments of the period of *Vaikhānasa* treatises.

[2] *Siṁhakarṇa* gesture is generally at the distance of six to eight *aṅgulas* from the waist. In the icons made of stone, stucco and wood, the gesture is placed on the waist or very near to the same in order to secure support for the same. In the metal icons, this is not in practice. The phrase '*kaṭyavalambita-siṁhakarṇam*' must be taken in *Samāhāra-dvandva* compound rather *Karmadhāraya* compound.

[3] Atri's view of holding of flowers by the consorts is quite normal suitable and it is found in all icons of consorts. It is observed everywhere that inner hand is in *kaṭaka* gesture to hold a flower and the other hand is let down as *dolahasta* or *adhaḥ prasārita*.

[4] The uniformity of the flanking icons is one of the significant aspects in Indian sculptural panels. Both Śrīdevī and Bhūdevī are depicted in *sthitakuñcita* posture. Their leg position must be identical and it should balance the panel.

[5] General prescription and practice is that the accompanying consorts hold a flower in the inner hand i.e. next to the central figure and the outer hand remains *dolahasta* and it is rare to find it vice-versa but uniformity is very significant to balance both of them.

[6] The phrase '*puṣpāñjali-samanvitām*' (adjective to Bhūdevī) in *Khilādhikāra* is incongruous because *puṣpāñjali* gesture that requires both the hands is not possible here if she is depicted with a flower in one hand and another dangling down. Bhūdevī's colour is not mentioned in *Khilādhikāra*. Hence, if this phrase is taken as '*puṣpāmbara-samanvitām*', this will indicate her dress as she is depicted in many

The icon of the worshipping sages i.e. Bhṛgu and Mārkaṇḍeya must be installed between the wall and the *kautuka* icon,[1] on the sides, in *pārśvāgataparāvṛtta* mode of disposition. Both of them are depicted in *ekajānukrama*, or *utkuṭika* posture. Alternatively, their icons may be in *ardha-utkuṭika* posture in which they kneel on one knee keeping the other in *utkuṭika* posture. Mārkaṇḍeya holds a lotus in his left hand whereas Bhṛgu holds a lotus in his right hand. The other hand is placed on his thigh. Otherwise, their hands may bear *sampuṭa*, *puṣpāñjali* or *añjali* gesture.

Atri refers to some other authorities who hold that the icon of Bhoga-sthānaka includes Daṇḍaka on the right and Mārkaṇḍeya on the left, both kneeling on one knee, in addition to Garuḍa on the left. Their icons must be set up in such a way as to face the central figure. In such case, the icon of Garuḍa must be on the left side of that of Mārkaṇḍeya and all these icons being in *pārśvāgataparāvṛtta* mode of disposition.

The icons of Brahmā and Śaṅkara, both facing each other, occur on the right and the left respectively, adjacent to the sidewalls in *bhittisthāna* or *pārśvāgataparāvṛtta* type of disposition. The golden-hued Brahmā is depicted carrying *akṣamālā* and *kamaṇḍalu* in the back arms; and white-complexioned Śiva holds *mṛga* (deer) and *paraśu* in the back ones. Their front arms bear *abhaya* and *kaṭyavalambita* gestures.

The *uttama* grade of Bhoga-sthānaka includes, on the upper part of the posterior wall, the fanning pair Māyā and Saṁhlādinī, optionally Vyājinī and Kāminī, the celestial musicians viz. Tumburu and Nārada,[2] the luminaries Sūrya and Candra, the child ascetics viz. Sanaka, Sanātana, Sanatkumāra and Sanandana, *Yakṣa*, *Vidyādhara* and the *Kinnara* couple. Their icons in the form of relief sculpture (*ardhacitra*) is considered to be the best.[3] The *madhyama* grade is deprived of the musicians, *Yakṣa* and

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places with *puṣpavastra* meaning 'variegated dress'. Alternatively, *puṣpāñjali* gesture may be taken as *puṣpapuṭa-hasta*, one of the *saṁyuta-hastas*.

[1] The icons of these sages must be placed just in front before Śrīdevī and Bhūdevī near the sidewalls but leaving a row of squares i.e. *paiśāca-pada* next to it.

[2] The phrase '*vyājaka-munibhyām*' in *VaiIkhānasāgama* text may mean also 'two fanning sages' as an adjective to Tumburu and Nārada. However, we donot come across such a depiction anywhere. The phrase must be taken as *vyājaka* and *muni* in *Dvandva* compound meaning 'the fanner and the sage'.

[3] The inner area of the sanctum sanctorum may not be able to accommodate all the icons in *citra* (round sculpture). The freestanding figures of fanners, which are placed in the *paiśāca-pada*, may cause to move the icons of the goddesses forward. In that case, the space between the icon of Viṣṇu and the goddesses becomes wider but it is not admissible in *bhoga-sthānaka*, for the space between the icon of Viṣṇu

Vidyādhara and the *Kinnara* couple; the *adhama* variety is dispossessed of the child ascetics, the luminaries and worshippers in addition.

Bhoga-sthānaka panel in the *Vaiṣṇava* rock-cut cave temple at Malaiyadippatti (near Pudukkottai, Tamil Nadu), is noteworthy for the beauty and it stands as the best example of the perfect technique of creating stucco-layered stone images in the region of Muttaraiyars. The ornamentation, stances (*sthāna*) and especially the garments are exclusively very rich and majestic (Plate IX-b).

Bhoga-sthānaka icons are found in many temples but with the sages in the worshipping attitude are very few. One of the earliest Bhoga-sthānakamūrti, in true sense of *dhruva* icon of stone, is found in Nambi temple (Emberumāṉ Koyil) at Tirukkurunkuti near Tirunelveli in Tamil Nadu[1] (Plate IX-a). The earliest inscription belongs to the Pandya ruler Varaguna I (c.771-772 AD[2]). The icons of Śrīdevī and Bhūdevī, both in standing posture, flank the sides of the central figure. The icons of Bhṛgu and Mārkaṇḍeya are depicted in *ekajānukrama* posture.

One of the earliest Bhoga-sthānaka icons, made of stucco and mortar, is the *dhruva* icon at Alvar Tirunagari[3] (Tirukkurukur) near Tirunelveli. In the middle tier of the *Aṣṭāṅgavimāna* in Saumyanārāyaṇa Perumāḷ temple at Tirukkottiyur,[4] bhoga-sthānaka icon is set up. The figures of seven sages and deities are portrayed on the sidewalls. Some of the tall freestanding Bhoga-sthānaka icons are found in the temple of Aḻakar Koyil[5] (Tirumaliruncolai) and Tirumokur (Plate X-a) near Madurai.

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and the goddesses should not exceed forty-eight *aṅgulas*. The treatises are silent which *aṅgula* is applicable here. However, as this distance is concerned with the icons of Viṣṇu and that of his concerts, one may take it as *dehāṅgula* of Viṣṇu, for the basic unit of the main icons alone plays an important role also in designing the structure.

[1] N. Subbu Reddiyar, *Pāṇḍināṭṭut Tiruppatikaḷ*, p.301

[2] D. Dayalan, *op. cit.*, p.229.

[3] There are nine ancient temples around Tirukkurukur, the birthplace of Nammāḻvār, one of the ten *Vaiṣṇava* saints, who praises these temples in his hymnal work viz. *Tiruvāymoḻi*.

[4] This is one of the two three-tiered temples where the icons of olden times are still preserved well. However, there is no trace of painting on the main icons. All the three icons are regularly worshipped following the *Vaikhānasa* system.

[5] This is one of the earliest temples praised in the hymns of early *Āḻvārs* belonging to early Christian era. However, the earliest inscription belongs to c. 925–926 AD of Pāṇḍya ruler Rājasimha II (D. Dayalan, *op. cit.*, p.240).

Another noteworthy Bhoga-sthānaka Viṣṇu, almost tallying with the description of Atri, is found in Śaurirāja Perumāḷ temple at Tirukkannapuram[1] near Nagappattinam in Tamil Nadu. The icon of Viṣṇu is accompanied with the icons of Śrīdevī and Bhūdevī. The icons of the worshipping sages (*pūjāka-muni*) are absent. The standing icons of Daṇḍaka[2] and Garuḍa, decoarated with *karaṇḍa-makuṭa* and bearing *hṛdaya-añjali* gesture, are set up on the right and left respectively in *pārśvāgataparāvṛtta* mode of disposition in the place normally allotted to the worshipping sages i.e. between the *brahma-sthāna* and sidewall (*kuḍya*). However, their icons are in standing stance instead of in *ekajānukrama* posture. These beautiful and exquisitely created tall icons have the height up to the shoulder level (*hikkānta*) of the central figure i.e. Viṣṇu.

A rare Bhoga-sthānaka is in the Ninranārāyaṇa Perumāḷ temple at Tiruttankal (Plate X-b). The specialty is that this is the only temple wherein Viṣṇu is accompanied with four *Devīs* (consorts). The *dhruva-beras* made of *mṛd* (processed earth) with painting have been recently conserved and repainted.

Another noteworthy beautiful group of Bhoga-sthānaka Viṣṇu (c.1025 AD) is noticed on the first floor in the Gopālasvāmi temple[3] (*Rajendrasola viṇṇagaram*) at Mannarkoil (near Tirunelveli).[4] The icon of Viṣṇu (Vedanārāyaṇa) is accompanied with Śrīdevī (as Vedavallī) and Bhūdevī (as Bhuvanavallī). All these icons are made of stone with stucco coating. Viṣṇu is depicted with the attributes *cakra* and *śaṅkha* on the right and left backhands, *gadā* in the lower left hand and *abhaya* in the lower right hand. The icon of Brahmā is seen in painting on the south sidewall and Śiva on mount Kailāsa is found in painting on the northern sidewall.

Vīra-sthānaka

In Vīra-sthānaka[5] aspect, Viṣṇu must be represented in standing posture. There are different views among the authors of *Vaikhānasa*

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[1] This temple is praised in the hymns of Nammāḻvār, Periyāḻvār, Āṇṭāḷ (Godā), Kulaśekhara Āḻvār and Tirumaṅkai Āḻvār.

[2] According to the local legend (*sthala-purāṇa*), Daṇḍaka is a sage (*muni*). However, the features of this icon such as *karaṇḍa-makuṭa* and ornamentation do not tally with the description of sages generally found in the *Vaikhānasa* treatises. This must be of Ananta.

[3] This is one of the three-tiered temples dedicated to Viṣṇu. This temple belongs to the middle Coḻa period.

[4] S.R. Balasubrahmanyam, *op. cit.*, p.316.

[5] *KLA*.12.20–21; *SAA*.20.17–18; *VAK*.19 p.94; *VAI*.15 p.48; *YAJ*.15.19–21a; *EHI*.I.2 p.19.

treatises regarding the presence of consorts i.e. Śrīdevī and Bhūdevī probably as worshippers as described in *Vīra-asana* aspect. The presence of his consorts is prescribed in *Vaikhānasāgama* text but not exactly described.[1] The usual attributes *cakra* and *śaṅkha* are optional but they cannot be avoided in the four-armed form. The icon with the attributes *cakra*, *śaṅkha*, *gadā* and *padma*[2] must be installed if the aim is victory over the enemies, asserts *Kriyādhikāra*. As per *Khilādhikāra*, the icon of Vīra-sthānaka, adorned with all sorts of ornaments, must be established without the clustering icons in *daivika-pada*.[3] Vīra-sthānaka form of Viṣṇu must be set up outside the *grāma*.[4]

The icons occurring together are - the fanners[5] Kiṣkindha and Sundara, the child ascetics Sanaka and Sanatkumāra and the luminaries Sūrya and Candra, all floating on the posterior wall, in addition to the ascetic worshippers i.e. Bhṛgu and Mārkaṇḍeya. Vīra-sthānaka, accompanied with the entire clustering icons is considered the *uttama* type; *madhyama* grade is deprived of the fanners and the child ascetics; and the *adhama* type does not include any of them.

In Vaikuṇṭhavāsa Perumāḷ Temple at Nemali near Tiruttani in Tamil Nadu, an icon probably of Vīra-sthānaka (Plate XI-a) remained outside the sanctum sanctorum.[6] The standing icon of Viṣṇu carries *cakra* and *śaṅkha* in the backhands. The front right hand is in *abhaya* and the front left holds *gadā* with its bulbous end down.[7] The icons of two sages, both in *ekajānukrama* pose, accompany the central icon. This tallies with the description of Vīra-sthānaka found in *Kriyādhikāra*.

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[1] In *Vīra-āsana* aspect, the icons of Śrīdevī Bhūdevī are in *ekajānukrama* posture occupying the place of the worshippers. The same can be adopted here also.

[2] *BCS*. 17.22. *Etadeva bhavet sarvam śaṅkhacakragadābjadhṛk /*
Harirevam viśeṣaḥ syāt;

[3] Both the placement in *daivikapada* and ornaments differentiate this icon from that of *ābhicārika* which is to be installed in *paiśācapada*.

[4] *VAK*.19 p.91.

[5] According to the word '*vyājinībhyām*' found in *Vimānārcanākalpa* (V), the fanners must be female. As such, a set of female fanners is to be added.

[6] This icon might have been the older one established in the sanctum sanctorum. However, this could have been replaced with the Bhoga-āsana icon by the time of Aparājitavarman (c. 885–903 AD) of Pallava dynasty.

[7] Generally, the icon of Viṣṇu holding the attribute *gadā* (mace) is of *Pāñcarātra* type, as per the descriptions of *Vaikhānasa* treatises. As such, it is possible to infer that this temple could have been in *Pāñcarātra* mode of worship and later was converted to *Vaikhānasa* system; hence, this icon might have been replaced with a new one currently under worship. Alternatively, the replacement could be due to mutilation of the icon.

The icon of standing Viṣṇu in Sāranātha temple at Tiruccherai (near Kumbhakonam) can be taken as an example of Vīra-sthānaka Viṣṇu based on the concept that the *vīra* aspect of Viṣṇu may be accompanied with the consorts i.e. Śrīdevī and Bhūdevī as worshippers in *ekajānukrama* pose. In this temple praised in the hymns of Tirumaṅkai Āḻvār, the icons of the consorts i.e. Śrīdevī and Bhūdevī are depicted in *ekajānukrama* pose with *añjali-mudrā* on both the sides of the standing figure of Viṣṇu. One of the female icons is the river Kāverī as per the local legend (*sthala-purāṇa*).

Ābhicārika-sthānaka

The icon of Ābhicārika-sthānaka,[1] also known as Viraha-sthānaka or Vīraha-sthānaka, may have two or four hands. The icon is deprived of any other subordinate or accompanying deities. Atri observes some other authorities holding the view that the worshippers Bhūmi and Mārkaṇḍeya must flank Viraha-sthānaka optionally with *cakra* and *śaṅkha*, but his consorts are absent.[2] This is to be installed in the *paiśāca-pada*,[3] but any place according to *Yajñādhikāra*, on the outskirts and in the direction of the enemy. Ābhicārika-sthānaka form of Viṣṇu must be set up in the forest, on hilltop, *jala-durga* on the outskirts of the kingdom in such a way the icon faces the direction of the enemy's region.[4]

This three-eyed[5] one must have the complexion[6] of *dhūmra* or *dhūma* (grey or smoky) and is clothed in white or *śyāma* colour. The icon is depicted with shrivelled face and limbs and dark (*śyāma*) lips,[7] all of

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[1] *KJK*.53 p.93; *SAA*. 20.17–18; *VAI*.15 p.48–49; *VAK*.19 p.94; *YAJ*.15.21b–23a; EHI. App. I.2. p.

[2] The term '*vīraha*' used by Atri creates a doubt whether this description is of *ābhicārika* type.

[3] The term '*paiśāca-pada*' means the last row of squares in *padavinyāsa* of both the *garbha-gṛha* and the town.

[4] *VAK*.19 p.91.

[5] The word '*ūrdhva-netra*', '*ūrdhva-dṛk*' and '*ūrdhva-dṛṣṭi*' may mean also the upward-sight. The presence of third eye on the forehead is not prescribed in the *Vaikhānasa* treatises even for the icons of Siva. The icon of Narasiṁha is not described in these texts but the *Pāñcarātra* texts prescribe three eyes to Narasiṁha and Sudarśana. The earliest three-eyed *Vaiṣṇava* icon in South India is that of Narasiṁha in the Narasiṁha rock-cut cave temple at Singaperumal Koyil near Chennai in Tamil Nadu.

[6] The adjective '*śuklāṅga*' in the *Yajñādhikāra* is also suitable, for the body in white shows also absence of vital energy. On the other hand, the word may be a corruption of the word '*śuṣkāṅga*' or scribal error generally found in other texts.

[7] *BCS*.17.23–24: *paiśācapadasaṁśritam /*
Dhūmravarṇam virūpāṅgam śyāmavastram bhujadvayam //
Ūrdhvekṣaṇam (sa)śuṣkāṅgam śuṣkavaktram tamoguṇam /

them suggesting the association with the quality of *tamas*. The structure should not have any symmetry or other ornamenting characteristics. The icon should be consecrated in the night on inauspicious asterisms such as *Ārdrā*, *Mūla* and *Āśleṣā*.

One of the important aspects of *Abhicāra* icons is its installation during *cararāśi*. Any power instilled during this time never remains long. Hence, the power of *abhicāra* remains until the purpose is served. Such icons made of flimsy material could have perished. On the other hand, the icon made of durable material could have been later converted to one of the auspicious types, as there is provision to renovate and consecrate such icons. This is one of the plausible reasons as to why no icon of *ābhicārika* variety could be identified so far.

Banerjea identified an icon (7th century AD) of Ābhicārika-sthānaka at Chaitanpur (Burdwan, West Bengal), now housed in the Indian Museum, Calcutta. He observes, "The four-armed Vishnu is shown almost fully in the round with a partially broken halo at the back of his head, his back hands resting on the heads of the *Ayudhapurushas* Gadadevi and Chakrapurusha, the front hands holding a lotus-bud and a conch-shell; he is very sparsely ornamented. The curious string of amulets worn round the neck in place of the usual *hara* and *vanamala*, his elongated and drawn face, the strange mode of dress, the prominence given by the artist to the depiction of bones and muscles and the lean belly, all these features appear to characterize the *Vaikhānasāgama* description of the *Abhicharika-sthānakamūrti* of Viṣṇu."[1] However, his view requires some examination. First, it is doubtful whether the *Vaikhānasa* concept existed in North India and Bengal where *Pāñcarātra Āgama* works had been prevalent at least right from the period of *Mahābhārata*. Secondly, the icon pointed out by him has one of the auspicious characteristics i.e. *vanamālā* and it holds the attributes. Undoubtedly this icon could have been inferior product of art of Gupta period.

Āsīna (Seated) icons

The icons of Viṣṇu in *āsana* (seated) posture benefits in fulfilment of the desired things and promotion of *puṇya*.[2] Kāśyapa mentions four types of seated icons viz. *yoga*, *sukha*, *bhoga* and *vīra* whereas Marīci mentions four types viz. yoga, *bhoga*, *vīra* and *ābhicārika*.[3] Atri describes

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Saṁhārasthānamityuktam sarvasaṁhārakāraṇam //

[1] J.N. Banerjea, *Religion in Art and Archaeology (Vaishnavism and Saivism)*, p.29.

[2] *SAA*.20.42a.

[3] *KJK*.53 p.93.

three types i.e. *yoga*, *bhoga* and *vīra*.[1] Seated (*āsīna*) icon of Viṣṇu must be set up in the temple preferably on the northern side of *madhya-vīthī* (central road/street).[2] The icon of Viṣṇu seated on Ananta must be set up in the temple situated on the western side of the village.[3]

Yoga-āsana

In the aspect of Yoga-āsana,[4] Viṣṇu, well adorned, is represented without his consorts Śrīdevī and Bhūdevī, sitting on the cushioned *siṁhāsana*, with his left leg folded and made to rest on the seat and his right leg thrown down, apparently in *sukhāsana* posture. This four-armed deity holds *cakra* and *śaṅkha* on the backhands. His right hand bears *svāgata* gesture and his left one is *kaṭyavalambita* pose. On the left, the sage Mārkaṇḍeya, with his hands in *puṣpāñjali* gesture,[5] kneels on one knee (*ekajānukrama*). Bhṛgu or Ilā (Bhūmi) is on the right, kneeling on one knee. Their icons are placed in between the *kautuka* icon and the sidewalls.

Another different but interesting form of Yoga-āsana is found described in the treatises. In this, Viṣṇu's complexion is white and he is clad in yellow or white garments with white *uttarīya*. His eyes remain somewhat closed. He has *jaṭāmauli* and is adorned with *upavīta* and the ornaments such as *kuṇḍala*, *aṅgada* and *hāra*. He is depicted seated on a white lotus in the *brahmāsana* yogic posture, folding both his legs and placing the right leg above and the left one below it, obviously in *ardha-padmāsana* posture.[6] His front left hand is placed on his waist or lap[7] or on his thigh. There is no remark about the front right hand but it can be taken as bearing *dhyāna* or *vyākhyāna* gesture generally observed in the icons of the ascetics. According to *Yajñādhikāra* and *Vaikhānasāgama*,

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[1] *SAA*.20.19a.
[2] *YAJ*.2.18b.
[3] *KLA*.2.59b.
[4] *KJK*.54 p.93–94; *KLA*.12.23b–27a; *SAA*.20.19b–20; *VAK*.19 p.95–96; *VAI*.16 p.49; *YAJ*.15.23b–27a; *EHI*. I.2 App. p.20
[5] The phrase '*puṣpāñjali-samanvitam*', being in masculine form, is applicable to Mārkaṇḍeya but nothing is stated about Ilā (Bhūdevī). Hence, her hand gestures are not clear. As the scribal errors are not uncommon in the texts, it may be taken as '*puṣpāñjali-samanvitau*' in dual form as adjective to both. If so, Bhūdevī also must be represented with her hands bearing *puṣpāñjali* gesture.
[6] This is generally known as *ardha-padmāsana* in which both the legs are folded and placed one above another. In *padmāsana* both the legs are kept equally with both the soles turned upwards.
[7] *Vimānārcanākalpa* text is silent about the lower right hand. As it is of yogic posture, one may take it to be on the lap as we find in the monuments.

both his front hands are placed on his lap in *pallava* gesture that is normally found in the yogic forms.[1] He is four-armed but his usual attributes *cakra* and *śaṅkha* are absent in them but are present on the right above.[2] Of course, *Vimānārcanākalpa* does not indicate as to what the backhands hold in them. *Vaikhānasāgama* text specifies that the hands remain in the space above without the attributes *cakra* and *śaṅkha*. However, *Yajñādhikāra* clarifies that his upper hands must be depicted as if they are engaged in arranging his *jaṭāmauli* in shape.

Brahmā and Śaṅkara, with their standard attributes and features, as described in Yoga-sthānaka, exist on the right and left, next to the sidewalls. The luminaries Candra and Sūrya and the child sages Sanaka and Sanatkumāra must appear above hovering on the rear wall. Yoga-āsana form, consisting of the above eight members, is of *uttama* grade; it is of *madhyama* variety in the absence of the luminaries and the child ascetics; and it is of *adhama* grade if deprived of the worshippers and also the clustering icons described above.

There are three Yoga-āsana panels in the Vaikuṇṭha Perumāḷ temple at Kanchipuram, two on the external wall of the sanctum sanctorum and the third one on the interior side of the enclosure wall. In one panel, four-armed Viṣṇu is depicted in *utkaṭika* posture with *yoga-paṭṭa* (Plate XII-a); two figures are shown in *utkaṭikāsana* below Viṣṇu's seat and one figure is in standing posture in supplication with *añjali-hasta*. In another panel (Plate XII-b), Viṣṇu, adorned with *jaṭa-makuṭa*, is represented in *sukhāsana* but with erect *yogic* posture placing his folded right leg on the seat and letting left leg down; his left hand is on his lap as *paḷlava-hasta*[3] and his right hand bears *cinmudrā* (*jñāna-mudrā*); two figures are shown below in *utkaṭika* posture. Candra and Sūrya in supplication with *añjali-hasta* are shown above. In the third panel (Plate XII-c), Viṣṇu, adorned with *jaṭā-mauli*, is depicted in *ardha-utkaṭika* posture with *yoga-paṭṭa*; his left hand, as *daṇḍa-hasta*, rests on the raised left knee. As the panel is corroded, all the details are not completely visual.

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[1] *BCS*. 17.12a. *Pallavau yonimūlasthau kartavyau parahastakau /*
Śaṅkhacakradharau vāmāvāmau stām kaṭakau ca vā //

[2] The attributes *cakra* and *śaṅkha* may be depicted in their form. Alternatively, both of them may be represented in the human form. Both these types are found in the monuments. One can notice in the rock-cut relief icons at Namakkal that *cakra* and *śaṅkha* are depicted a little above the fingers of *kartarīmukha-hasta*. However, this type of depiction is not possible in round (*citra*) sculptures.

[3] In yogic posture, both hands are placed on the lap as *pallava-hasta* in case the icon is in *padmāsana* or *ardha-padmāsana*. However, in the yogic posture of *sukhāsana* style, one hand is placed on the lap.

Bhoga-āsana

In the icon of Bhoga-āsana,[1] also termed Sukhāsana,[2] Viṣṇu is accompanied by the icons of goddesses and other deities. In order to maintain the *bhoga* concept appropriate, the goddesses Śrīdevī and Bhūdevī must be represented on the same seat, on the sides of the central icon, at some distance but not exceeding the measure of four *tālas* and two *yavas* i.e. 48.25 *aṅgulas*[3] or basic units applied to the central icon. However, addition of one-fourth of the same distance is admissible.

Viṣṇu's icon is depicted sitting in *sukhāsana* fashion with his right leg let down and the left leg folded and placed on the seat, probably in *lalitāsana* or *ūrdhvajānu*. The upper pair of hands carries *cakra* and *śaṅkha* in them.[4] The front right hand bears *abhaya* or *varada* gesture and his left hand is in *siṁhakarṇa* pose and placed on his waist or lap.[5] The icons of consorts i.e. Śrīdevī and Bhūdevī, both seated in *sukhāsana* posture, should be set up on the sides of the central icon as if both of them look at the central icon.[6] Śrīdevī must be shown seated with her right leg dangling down and the left one bent and placed on the seat. Her right hand holds a lotus and the left one is in *kaṭyavalambita* or *ūrunyasta* pose.[7] Bhūdevī is represented in seated posture with her left leg thrown down and right one folded to rest upon the seat.[8] She holds a lotus in her left hand and her

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[1] *KJK*.53 p.94; *KLA*.12.27b–39; *SAA*.20.21–25a; *VAK*.19 p.95–96; *VAI*.16 p.49; *YAJ*.15.27b–34a; *EHI*. I.2 App. p.21.

[2] Kāśyapa takes *Sukha-āsana* as a separate one of the varieties of seated icons.

[3] A *tāla* means twelve *aṅgulas*, the normal measure of the face of icon. The distance is proportionately four times the measure of the face i.e. fortyeight *aṅgulas* and in addition two *yavas* i.e. one fourth of *aṅgula*.

[4] *BCS*. 17.18a. *Śaṅkhacakragadāpadmadhārī vā śaṅkhacakrayuk*.

[5] The literal meaning of the term '*kaṭinyasta*' meaning 'placed on the hip or waist' may not be taken, for normally the *siṁhakarṇa* gesture is placed at the distance of six to eight *aṅgulas* in the seated posture. The meaning of *ūrunyasta* meaning 'placed on lap or thigh' in the seated posture is also practicable and found in many monuments. This gesture too is difficult to be depicted separately in the icons of stone, stucco and clay. Hence, the same is always depicted adjacent to the nearest part of the body in order to gain support. In metal icons, the prescriptions of these gestures are accurately followed.

[6] The icons are set up in *ardharjvāgata* or *sācīkṛta* way of disposition (*sthāna*).

[7] The position of hands may be vice versa. The passage from the *Yajñādhikāra* seems to be erroneous as it prescribes the flowers in right hand of both Śrīdevī and Bhūdevī, which is not practicable at all.

[8] There is no hard and fast rule regarding the folded legs in the *Vaikhānasa* treatises. In *sukhāsana*, the folded leg is placed on the seat horizontally. Or their folded legs may remain upright or slant. Both the methods are found in the monuments right by the time of Pallavas and their contemporaries.

right one bears *kaṭyavalambita* or *ūrunyasta* pose. Their hands, which do not bear flower, may bear *siṁhakarṇa* gesture. Alternatively, the same may be placed on the lap or on the *siṁhāsana*, perhaps as *nidrāhasta*, states Marīci. The icons of Brahmā and Śaṅkara are depicted particularly in seated posture on right and left respectively.

Jayā, with śyāma complexion and clad in *puṣpavastra*, and Bhadrakā, red-hued and clothed in yellow, are the fanners standing on the right and left behind *siṁhāsana* expressing reverence in their attitude. Jayā holds *cāmara* (flywhisk) in her right hand whereas Bhadrakā holds the same in her left hand. These two may be replaced with Kiṣkindha and Sundara. The fanners Māyā and Saṁhlādinī, holding white *cāmara*, may be represented next to the right and left sidewalls[1] respectively, both looking at the central icon. Sūrya and Candra, both clasping their hands over their head in *añjali-mudrā*, apparently *mastiṣkāñjali* or *mastakāñjali* pose, may hover above on the hind wall on the right and left respectively. There appears above on the back wall the celestial tree Kalpaka, possessed of variety of flowers and tender leaves, and also over the central icon, a parasol (*chatra*) with the radiance of moon. A radiant halo must appear on the hind wall exactly at the back of the central icon above its shoulder level and around his head. The grading of Bhoga-āsana is same as that of Yoga-āsana.

The Bhoga-āsana icon of Viṣṇu is common in many temples in Tamil Nadu most of them can be easily ascribed to the period earlier to 8th century AD evidenced with the hymns of Tirumaṇkai Ālvār. Some of them are – *dhruva-bera* in Nīlamegha Perumāḷ temple at Tanjavur (Plate XV-a), Irunta Nambi temple at Tirukkurunkudi (Plate XV-b) and Vijayāsana Perumāḷ temple at Varagunamangai (Plate XVI-a).

A beautiful and large Bhoga-āsana icon is established in the *garbha-gṛha* of the lower tier in Kūṭalalakar temple at Madurai. The icon of Viṣṇu is depicted in *sukhāsana* posture. The attributes *cakra* and *śaṅkha* are carried on the backhands. The front right hand bears *abhaya* and the left one bears *āhūyavarada* or *siṁhakarṇa* gesture. The goddesses Śrīdevī and Bhūdevī are depicted seated on right and left respectively in the same seat. A beautiful Bhoga-āsana icon is installed in the *garbhagṛha* of the top floor in Saumyanārāyaṇa Perumāḷ temple at Tirukkottiyur. The figure of deities, sages and others are depicted in painting on the sidewalls.

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[1] The term *bhittipārśva* may mean painting and relief against the sidewalls as well as free sculptures placed next to the sidewalls in the disposition (*sthāna*) of *pārśvāgataparāvṛtta*.

A stucco-plastered stone panel of Bhoga-āsana Viṣṇu in the *Vaiṣṇava* rock-cut cave temple at Malaiyadippatti is noteworthy for the ornamental work and fine art work (Plate XIV-a). A beautiful panel of Bhoga-āsana in cave XIV (*Ravan-ki-khai*) at Ellora (Plate XIV-b) is remarkable for the sitting posture of Viṣṇu and his consorts (*Devī*) in a natural manner, which is obviously *bhoga-āsana*; however, this type is not applicable in the sanctum sanctorum, for the *sthānas* (position of angle) are very significant in placing the icons in the shrine.

In Vaikuṇṭhavāsa Perumāḷ temple of the Pallava ruler Aparājitavarman (c. 885–903 AD)[1] at Nemili (near Tiruttani, Kanchipuram district, Tamil Nadu), one can find a beautiful Bhoga-āsana Viṣṇu (Plate XIV-c), with a long *kirīṭamakuṭa*, depicted sitting in *sukhāsana* posture. His upper right and left hands carry *prayoga-cakra* and *śaṅkha* (with clockwise spiral). The lower right hand is in *abhaya* and the left one is in *āhūyavarada* or *siṁhakarṇa* gesture. Śrīdevī and Bhūdevī are depicted sitting on the same seat on right and left respectively. They are depicted in sitting posture placing the foot of inner leg on the seat and letting the outer leg down. Their inner hand holds a flower and their outer hand rests on the seat.

A beautiful group of Bhoga-āsana Viṣṇu (c. 1025 AD) found on the second floor in the Gopālasvāmi temple at Mannarkoyil (near Tirunelveli)[2] is noteworthy. The seated icon of Viṣṇu is accompanied with the seated icons of Śrīdevī and Bhūdevī. All these icons are made of stone with stucco coating. The icons of the worshipping sages Bhṛgu and Mārkaṇḍeya are in *pārśvāgataparāvṛtta* mode of disposition. The icons Śiva on Kailaśa and Brahmā are in portrait form on the left and right sidewalls.

The icons of seated Viṣṇu accompanied with Śrīdevī are common as *koṣṭha-devatās* (niche-sculptures) also in Śiva temples. One of the beautiful panels is noticed in the southern gallery of Kailāsanātha temple at Kanchipuram (Plate XI-a) and most probably this is the earliest representation in this style which is almost same as that of Somāskanda panel (Plate LI-b) of the Pallavas.

The icon of Bhoga-āsana Viṣṇu is common also on the superstructure (*vimāna*) above the *garbhagṛha* of the Śiva temples probably right from the time of Colas. A beautiful icon of Viṣṇu with his

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[1] The earliest inscription found in the temple belongs to 905 AD.
[2] S.R. Balasubrahmanyam, *op. cit.*, p.314.

consorts is noticed on the western *grīvā-koṣṭha* of Vachisvaram temple (c. 1012–1044 AD) at Tiruppasur (near Chennai).[1]

Vīra-āsana

Vīra-āsana posture is especially meant for the icon of Narasiṁha, remarks *Khilādhikāra*. In this aspect, Viṣṇu is depicted accompanied with Śrīdevī and Bhūdevī not as consorts but as the worshippers, in *ekajānukrama* style. Kāśyapa quotes opinion of some others who feel that Vīra-āsana icon, unaccompanied by the goddesses, must be accompanied with the worshippers Mahī (Bhūdevī) and Mārkaṇḍeya.[2]

In the icon of Vīra-āsana,[3] Viṣṇu is represented sitting with one of his legs folded and placed on the seat and another one dangling down.[4] Alternatively, the icon is represented sitting on *siṁhāsana* keeping both his legs on it, obviously in *utkaṭika*, *svastika*, *ardha-utkaṭika* or *lalita*[5] posture in which his legs can remain fastened to his thighs with a cloth-band around. *Utkaṭika* and *svastika* postures are apt for the placement of his straight stretched hands on his knees, like *gajahasta* or *daṇḍahasta*.[6] The four-armed icon is depicted with the attributes *cakra*, *śaṅkha*, *gadā* and *padma* if it is installed seeking victory over others. The goddess Bhūmi and the ascetic Mārkaṇḍeya should be depicted in the worshipping stance, both with their hands in *puṣpañjali* gesture.

According to Marīci,[7] the icon of Viṣṇu, with coral-red (*pravāla*) complexion[8] and clad in garments of *śyāma* colour, is depicted sitting on *padmāsana* (lotus-seat) on *siṁhāsana*[9] keeping both his legs, by folding well his left leg and stretching a little his right one out, evidently in *lalita* posture, flexing the left leg high and the right one horizontally, as in

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[1] *Ibid.*, p.298.

[2] Another reading of *Vaikhānasāgama* in Rao's appendix includes Śrīdevī and Bhūdevī.

[3] *KJK*.53 p.94; *KLA*.12.40–41; *SAA*.20.25b–27; *YAJ*.15.34b–37a; *EHI*. I.2. p.22

[4] *Khilādhikāra* mentions this posture as followed by some other authorities.

[5] These four are yogic postures. In *ardha-utkaṭika* and *lalita* postures, one leg is fastened with cloth-band (*paṭṭa*) to the body whereas in other two postures the legs placed cross-wise are fastened with the cloth-band generally called *yoga-paṭṭa* around the thighs or the waist in both the cases the cloth-band runs around also the fore-legs.

[6] Atri mentions this as a way of depiction of others.

[7] *VAI*.16 p.50; *VAK*.19 p.96; *VAK*.(V).19 p.82.

[8] This complexion is supposed to indicate *rajo-guṇa*, necessary for the heroic postures.

[9] '*Siṁhāsane upariṣṭāt padmāsane*' must be same as *padma-siṁhāsana* described in the treatise of Marīci.

mahārājalīlāsana. Of the four arms, he holds *cakra* and *śaṅkha* in the upper hands and *abhaya* and *siṁhakarṇa*[1] gestures in the lower right and left respectively. Śrīdevī on the right and Bhūdevī on the left occupy the place of worshippers, kneeling on one knee, both in *pārśvāgataparāvṛtta* mode of disposition. The icon of Mārkaṇḍeya or Manu[2] must be placed on the right of Śrīdevī and that of Brahmā on his right. The icon of Bhṛgu is set up on the left of Bhūdevī and that of Śaṅkara next to him in order. The clustering icons hovering on the posterior wall are the chowrie-bearers Rati and Vāṇī,[3] the celestial musicians Tumburu and Nārada, the luminaries Sūrya and Candra and the child ascetics Sanaka and Sanatkumāra. With all the clustering ones, Vīra-āsana is of the *uttama* grade; the *madhyama* grade does not consist of the musicians, the ascetics and the fanners; and the *adhama* grade is dispossessed of all.

Icon of Vīra-āsanamūrti, in *dhruva* form in the true sense prescribed by the *Vaikhānasa* works, is hardly found anywhere inside the sanctum sanctorum. Perhaps such an icon might not have been worshiped by all but the rulers. Some of them could be found and identified in the temple premises, in the niches and ancillary structures. On the other hand, such icons are found in caves of south India, also as an icon exhibiting the various forms of Viṣṇu, adored and known by the locals.

The *dhruva* icon in the *garbhagṛha* in the lower tier of the Vaikuṇṭha Perumāḷ temple (*Parameśvara Viṇṇagaram*) at Kanchipuram (c. 750–796 AD) appears to be the earliest of Vīra-āsana icon (Plate XVI-b). The icon is in *sukhāsana* posture holding *cakra* and *śaṅkha* on the backhands. No accompanying icon is found beside. As Tirumaṇkai Āḻvār

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[1] If the left leg is flexed high, the *siṁhakarṇa* gesture may be placed on his knee. Alternatively, his left hand may be like *daṇḍahasta* with *kaṭaka* gesture but *siṁhakarṇa* is not applicable, for *siṁhakarṇa-mudrā* serves the purpose of *āhūyavarada* i.e. *āhvāna* (invitation) and *varada* (bestowing boon) only if the palm is turned out. Both of them are found practicable in sculptures in spite of his left hand being placed on his left knee

[2] The term '*manu*' in *Vimānārcanākalpa* (V) is taken as '*muni*' meaning the sage who must be Mārkaṇḍeya who is the companion of Bhṛgu in general.

[3] Rao's appendix mentions the word '*gīrvāṇyau*' whereas *Vimānārcanākalpa* reads the word '*gīrvaṇīm*'. In such case, Rati can be omitted. But the word '*Gīḥ*' and '*Vāṇī*' being synonyms makes no different sense.

also states that the Pallava ruler Parameśvaravarman[1] was benefited with the deity of this temple,[2] it is possible to take this icon to be Vīra-āsana.

Another icon of Vīra-āsanamūrti[3] is found in a panel in the same temple Plate XII-d). Viṣṇu is depicted sitting on the coils of Ananta who also forms a canopy over the head of the former. The left leg is folded and placed at slant angle with the foot resting on the pedestal more or less as *ardha-utkaṭikāsana*. The right leg is let down. The attributes *cakra* and *śaṅkha* are carried on the backhands whereas the lower ones rest on the pedestal as a support to his body as *nidrāhasta*. A female figure, probably Bhūdevī, is depicted standing with *añjali* gesture.[4] Another figure, probably a sage, is represented in *ekajānukrama*, kneeling on right knee. His right hand is in attitude of holding an object, which must be a flower. Nandivarman II Pallavamalla, whose accession to the throne was not trouble-free,[5] could have created this panel, in order to gain power and victory over his enemies, while constructing this temple.

One of the beautiful figures of Vīrāsana Viṣṇu at Badami[6] (Plate XIII-b), identified by Rao as Bhoga-āsanamūrti, is noteworthy, also for the spread of *Vaikhānasa* concept in the Cālukyan domain. Viṣṇu is depicted sitting on the three-folded couch of Ananta, who also serves the purpose of canopy over the head of the former. Both the legs of Viṣṇu are on the couch, the left one folded and placed horizontally and the right one flexed high, apparently in *mahārājalīlāsana*. The upper right hand carries *prayoga-cakra* and the left one holds *śaṅkha*. The lower right hand is in *varada-mudrā* and the left one is placed on the lap. A female figure, obviously Bhūdevī,[7] is represented kneeling on one knee, on the left

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[1] This ruler may be Parameśvaravarman II (c. 728-731 AD) or Nandivarman II Pallavamalla (c. 732–796 AD) whose pre-coronation name is also Parameśvara.

[2] It is possible to identify this icon to be Vīra-āsanamūrti, for Kanchi was under attack by the Cālukyas during this time. Moreover, in c. 731 AD, Cālukya Vikramāditya invaded Kanchi and caused confusion and anarchy. (Cf. K.R. Srinivasan, *op. cit.*, p.9).

[3] Champakalakshmi (*op. cit.*, p.179) identifies this to be Ādimūrti. However, the posture and position of the accompanying icons confirm this to be Vīrāsanamūrti. Ananta's presence is not prescribed in the *Vaikhānasa* treatises but it must be the influence of the *Āḻvār*'s hymns that Ananta is serving the purpose of His seat, parasol, and so on.

[4] The worshipper, with *añjali-mudrā*, may remain in *ekajānukrama*, *utkaṭika*, *svastika* or *padmāsana* and also in standing posture.

[5] K.R. Srinivasan, *op. cit.*, p.9.

[6] Rao (*EHI*, I.1. pl.XXV) identifies this to be Bhoga-āsanamūrti perhaps because the icon is depicted as seated on *bhoga* (couch) of Ādiśeṣa.

[7] This is based on the rule and custom to depict Bhūdevī on the left side of Viṣṇu.

below. Another icon, depicted below sitting in a way that the left leg is folded and right one flexed high but the right sole across the left leg, is Garuḍa.[1] He is depicted with *prahvāṅga-añjali* gesture.[2] In Vīra-āsana panel (Plate XIII-a) in the rock-cut cave at Tirupparankunram (near Madurai), Viṣṇu is depicted in sitting posture on *Śeṣa-bhoga*; Bhūdevī is shown below the serpent-couch holding the right foot of Viṣṇu which is let down; Garuḍa is shown on the left side below with *añjali-hasta*; both of them are in *ekajānukrama* sitting posture. Another Vīra-āsana (Plate XIII-c) is in Huchchappayanatha temple at Aihole wherein Viṣṇu is shown in sitting posture in the style of *mahārājalīlāsana*; four female attendants are shown on the sides.

Ābhicārika-āsana

In the Ābhicārika-āsana aspect,[3] Viṣṇu is represented sitting alone on *vedikāsana*[4] with two or four hands and three eyes. Endowed with the attribute *tamas*, he is of red or blue complexion with garments of *śyāma* colour. The icon is not clustered with any other icons of other deities. This is placed in *paiśācapada* in the structure devoid of beauty and symmetry. The icon is installed in the night of an inauspicious asterism and times such as *kṛṣnapakṣa* and *aṣṭamī* in the months generally prohibited for auspicious ceremonies. The icon is set up facing the direction of the enemies.

According to *Yajñādhikāra*, the Ābhicārika-āsana icon, also called Viraha-āsana, may be accompanied by the deities Brahmā etc. occurring together in the sanctum sanctorum. In such case, the clustering deities are represented as *citrārdha* (relief) or *citrābhāsa* (drawing) on the wall with the same material used for the main figure. This is meant to remove the problems faced in one's place as well as to acquire strength.

Śayana (Recumbent) icons

The *śayana* form is a unique feature of Viṣṇu. This posture is applicable only to the *dhruva* icons of Viṣṇu. The installation of *śayana* (reclining) forms of Viṣṇu is prescribed for prosperity, immortality (*avināśana*), union with the Supreme One (*yoga*) or *mokṣa*.[5] Kāśyapa and

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[1] Champakalakṣmi (*op. cit.*, p.179) identifies this icon to be of goddess while describing it as Ādimūrti but the reason is unknown.

[2] In *prahvāṅga-añjali* gesture, the hands are folded and placed across the chest and the body is bent slightly forward.

[3] *VAI.*16 p.50; *VAK.*19 p.97; *YAJ.*15.37b–41a; *EHI.* App. I.2. p.26

[4] *Vedikāsana* is a simple pedestal or seat without much ornamentation.

[5] *KJK.*39 p.72; *SAA.*20.42b.

Atri mentions three types of *śayana* icons viz. *yoga*, *bhoga* and *vīra* whereas Marīci prescribes one more viz. *ābhicārika*.[1]

The icon of Viṣṇu reclining on Ananta-*śayana* may be set up in the structure anywhere in the village but facing the village.[2] The same is commendable on the southern side of the *madhya-vīthī* in case it is meant for *vīrya* (valour) and *vijaya* (victory).[3]

There is no specific rule found in *Vaikhānasa* treatises that the recumbent icon should have the left side inclination. However, there are some codes regarding the direction on which the head should be placed[4] in addition to the facing direction of the icon. In recumbent form, the icon established with its head placed on the east causes peace, victory on the south and prosperity if it is on the west. The head should not be on the north, for it is considered *ābhicārika*. In the temple, with the entrance on north, existing on the south of the village, the head should be on the eastern side. The head of the recumbent form should be on the south if the temple facing the east is on the west of the village. In the temple, with entrance on the south, located on the north of the village, the icon must have its head to the west. In no circumstance the recumbent icon should be established with its head on the north.[5] In all the types, the icon of Viṣṇu must be set up facing the village. However, the *dhruvārcā* icon is not to be in recumbent posture.[6]

Yoga-śayana

In Yoga-śayana[7] feature, Viṣṇu is depicted recumbent on Ananta's couch (*Ananta-śayana*). The ascetics Mārkaṇḍeya and Bhṛgu, in worshipping attitude, should be present. The goddess Bhūdevī may occupy the place of Bhṛgu.

The height of the couch formed by Ananta must be one third of the total height of the recumbent icon. It should have three-fold coil with the colour of yellow or white. The hood consisting of five heads serves the purpose of canopy above the head of the recumbent.

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[1] *KJK*.53 p.94; *SAA*.20.28a; *VAK*.19 p.91.
[2] *KLA*.10.60a.
[3] *KLA*.2.61b.
[4] *VAK*.19 p.92.
[5] As per the rules found here, there is no hard and fast rule that the temple accommodating the *śayana* icons should be in the middle of the village i.e. *brahmapada*. Practically, we find the temples of the recumbent icons built in the middle in the towns such as Srirangam, Srivilliputtur and Tiruvallur.
[6] *VAI*.10 p.35; *VAK*.15 p.69.
[7] *KJK*.53 p.94; *KLA*.12.48b–65a; *SAA*.20.28b–33a; *VAI*.17.50; *VAK*.19 p.98; *YAJ*.16.1b–8; *EHI*.I.2 App. p.23.

Viṣṇu's complexion is *sasya-śyāma* or *pītaśyāma*. Two eighth of the total height of Viṣṇu, but one third of total measure according to Bhṛgu, on his upper part, are raised up whereas the rest of the body remains flat on the couch. *Natamāna*[1] is three *aṅgulas* so the icon is in *ābhaṅga* style with a slight flexion of the body, resembling the shape of the bow and the body tilted sideward slightly towards the door, normally called *adha-ardha-śayana* posture, for both the reasons. The total length of the icon from *uṣṇīṣa* to the foot i.e. 124 *aṅgulas* becomes three *aṅgulas* short with reference to the *brahmasūtra* or *madhyasūtra* on account of the flexion of the body.

The head of Yoga-śayana icon must be depicted facing upwards with the eyes somewhat opened. Both the legs are well outstretched. Alternatively, his right leg may be stretched well straight whereas his left one is extended with a slight bend at the knee or folded well and placed across the right leg.[2] The inter-space between the two toes is twnety *aṅgulas*, four *aṅgulas* in between the bottom of soles and fourteen *aṅgulas* in between the kneecaps. The icon is found both with two or four arms but without his unique attributes i.e. *cakra* and *śaṅkha*. His left hand is stretched parallel to his body as *ūruprasārita* or *kaṭyavalambita*[3] gesture, possibly and practicably with a gentle bend and rise at the elbow as well as the wrist. Alternatively, this may remain raised from the elbow with the fingers let down loosely in either *pallava*, *kaṭaka*, *siṁhakarṇa*, *āhvāna* or *āhūya-varada* gesture.[4] His right hand is placed in between his crown and the pillow. Alternatively, it may be placed on the pillow as a headrest to raise the crown up. Here it appears that the right hand folded at the elbow must be placed on the pillow so that the forearm supports and holds his crown up. His right hand may be stretched well out along his body. On the other hand, the same may be extended further to right resting on the head of the red-complexioned child Prahlāda, decked with all ornaments,

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[1] The icon may have flexions on its parts of the body generally known as *bhaṅga*. Due to deviation of the parts of the body from the *brahma-sūtra* or middle plumb-line, the total height of the icon, in vertical plane, gets reduced by a few *aṅgulas* than that of the one depicted straight, with reference to the *brahma-sūtra*. This is called *natamāna* or *bhaṅgamāna*.

[2] This mode of keeping one leg across another is not found in South Indian monuments of Tamil Nadu and Andhra but in Karnataka, the Deccan and North India.

[3] The position of this gesture may not be same as that found in the standing icons. In the recumbent icons, the fingers are found just placed on the waist or loins whereas the same is firmly placed on the hip or dangles along the thigh in the standing icons.

[4] These gestures are practically used and found everywhere.

remaining near equal to the top level of the serpent couch.[1] Alternatively, the same may be placed on the head of the ascetic Mārkaṇḍeya, kneeling on one knee, whose top level is equal to the top of the couch.[2]

In the four armed icon, one of the left arms, raised from elbow, bears *kaṭaka* or *siṁhakarṇa* gesture whereas the other is *ūruprasārita* or *kaṭyavalambita*; and one of the right hands support the head or crown whereas the other is outstretched parallel to his body or further to the right.

The four-headed Brahmā,[3] with one-fourth height of the recumbent, is represented sitting on the lotus originating from the navel of Viṣṇu. Brahmā, golden-hued, has *jaṭā-makuṭa* and is draped in *puṣpa-vastra*, in addition to the variety of ornaments. In his four hands are held his usual attributes *akṣamālā* in the right and *kamaṇḍalu* in the left; his front right hand bears *ālokya-mudrā* (*cinmudrā*) and the left one is in *kaṭyavalambita* gesture.

Viṣṇu's five attributes must be depicted in personification next to Brahmā on the rear wall above. The club (*gadā*) Kaumodakī, the bow (*dhanus*) Śārṅga and the sword (*asi* or *khaḍga*) Nandaka are in female forms. His *cakra* viz. Sudarśana is in male form whereas the *śaṅkha* called Pāñcajanya is in the form of *bhūta*. Kaumodakī is red; Śārṅga is yellow; Nandaka is bright white; and Sudarśana is of flame colour. All of them, decorated with *kirīṭa-makuṭa* and *stana-bandha*,[4] must be depicted with their hands in *talaprahāra* (*tāḍana/praharaṇa*) gesture, expressing the defensive attitude and swiftness, perhaps presuming their master be not disturbed. Especially the indispensable weapons *cakra* and *śaṅkha*, well adorned and armoured, appear with fierce countenances. Marīci includes the seven sages, with *añjali* gesture, hovering above on the hind wall.

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[1] The recumbent icon placing one of the hands on the head of some one is very interesting. The hand cannot remain without support, for the hand almost is out of the support of the couch. The recumbent *dhruva* icon in the Vīrarāghava Perumāḷ temple at Tiruvallur (near Chennai in Tamil Nadu) is one of the good examples of this.

[2] The hand hardly remains intact longer without the support if it is out of the couch. The head of the sages as resting place of the hand, extended beyond the couch of Ananta, is functionally useful to support the hand especially in the icon made of stucco, wood or stone. This prevents the hand from damage.

[3] *BCS* text does not include the icon of Brahmā seated on the lotus.

[4] *Stana-bandha* generally means breast-band applicable to the female divinities. Here, it may appropriately mean *uras-sūtra* or *stana-sūtra* as well as *channavīra* which runs across the chest.

The two inseparable attendants of Viṣṇu i.e. white-hued Garuḍa bearing *tāḍana* or *añjali* gesture and Śānta (Viṣvaksena), the renowned steward of Viṣṇu's attendants, must be depicted on the right and left respectively. Both of them are decked with all sorts of ornaments but with aggressive form and countenances. There appear Kalkī on the right and Bhāratī on the left, in addition to personified figures of the four Vedas. The goddess Bhūmi, with *śyāma* complexion and the red-complexioned ascetic Mārkaṇḍeya, both fashioned in *nava-tāla* measure, occupy the place of worshippers on the left and right respectively, in *ekajānukrama* posture, with their hands in *puṣpāñjali* gesture. Bhūdevī may be replaced with the ascetic Bhṛgu.

On the left i.e. on the foot-side, are depicted standing the demons Madhu and Kaiṭabha, in gigantic forms, holding their attributes i.e. a tree and a club respectively.[1] The former is red and the latter has *śyāma* complexion and they are ornamented well. Due to their being scorched with the poisonous flames emitted from the serpent Ananta, both the demons appear ferocious, in addition to other features i.e. red hairs and frightful laughter bringing into view their terrible crooked protruding teeth (*damṣṭrā*). Their icons only above their knee-level must be depicted, indicating that the seawater is just up to their knee-level because of their swiftness and colossal form as well.

According to Marīci's text, Brahmā and Śaṅkara, both particularly in the seated posture, are to be depicted next to the right and left sidewalls respectively, in *bhittisthāna* disposition. The *madhyama* grade is deprived of the seven sages and Viṣvaksena. The *adhama* type excludes the worshipers and the demons too.

Yoga-śayana panels are found almost all regions of India. Some of them are – in the shore temple at Mamallapuram (Plate XVII-a), on the middle *tala* of Vaikuṇṭha Perumāḷ temple at Kanchipuram[2] (Plate XVII-b), Mahiṣamardini rock-cut *maṇḍapa* at Mamallapuram (Plate XVII-c), a small rock-cut at Mallur (XIX-c), and, on the external wall of the *madhya-tala* sanctum of Vaikuṇṭha Perumāḷ temple at Kanchipuram (Plate XXIV-a). The significant Yoga-śayana rock-cut panels are – at Udayagiri (Plate

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[1] The term *daṇḍavṛkṣa* can be construed in two ways – a) *daṇḍa* (staff or club) and *vṛkṣa* (tree) and b) trunk of tree as a weapon of offense. Usage of the trunk of the tree as a weapon is also possible for the demonic creatures as one comes across such description in the great epic *Mahabhārata*.

[2] This icon found on the ground in the temple premises must have been the one consecrated earlier. It appears that the present icon in the sanctum of the temple on the middle *tala* was consecrated when the earlier icon got mutilated or corroded.

XXII-a, XXII-b), brahmanical cave at Bhokardan (Plate XXIII-a), cave XIV at Ellora (Plate XXIII-b) and a beautiful panel in the Daśāvatāra temple at Deogarh (Plate XXII-c). Yoga-śayana panels with the representation of almost all members as per the *Vaikhānasa* treatises are – in *Vaiṣṇava* rock-cut temple at Tirumeyyam (Plate XXI), *Vaiṣṇava* rock-cut cave at Malaiyadippatti (Plate XX), rock-cut cave at Singavaram (Plate XIX-a, b), Raṅganātha rock-cut temple at Namakkal and on the second tala of three-tiered rock-cut cave at Undavalli (Plate XVIII). Of them, the panel at Tirumeyyam is remarkable wherein the poisonous flames of Ananta also are depicted on the posterior wall.

Bhoga-śayana

In the form of Bhoga-śayana[1] also called *Sukha-śayana*, Viṣṇu is depicted with plump and good-looking physical characteristics with two or four arms, especially in the company of the goddesses i.e. Śrīdevī and Bhūdevī.[2]

One third of total height of Viṣṇu, on his upper part, is raised up whereas the rest of the body remains flat on the couch, with a slight tilt towards the door so that his face remains slightly turned towards the onlooker. According to Kāśyapa,[3] his body must be depicted as partly seated and recumbent on the couch. On the right of *brahma-sūtra* or *madhya-sūtra*, his face must be depicted deviating three *aṅgulas* horizontally. *Natamāna* is five *aṅgulas* indicating the icon in *atibhaṅga* style with maximum convenient flexion of the body hence the posture resembles a bow. In two-armed recumbent icon, the right hand serves the purpose of headrest. Alternatively, it may be placed on the pillow holding his crown. It must be placed in a way to touch his right ear as well as the pillow whereas his crown is placed on the pillow. His left hand remains

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[1] *KJK*.53 p.94; *KLA*.12.68–70; *SAA*.20.33b–38a; *VAI*.17 p. 51; *VAK*.19 p.99; *YAJ*.16.9–18; *EHI*.I.2 App. p.24.

[2] *BCS*.16.28–29a: *Śrī-bhū-sarasvatī-śāntiścatasro devya eva ca /*
Avāmabāhupādābjapārśve lakṣmī sarasvatī //
Vāmapādabhujābhyaṁśavartinī śāntirurvarā /

BCS mentions four female deities. This indicates that this text must have been influenced by the *Pāñcarātra* texts.

[3] In the phrase '*anantaśayane samāsīnam pavitrī-ūru-nyasta-dakṣiṇa-padam*', the word '*samāsīnam*' in accusative case singular is applicable for Viṣṇu. As such, Viṣṇu must be depicted in sitting posture and partly reclining. As the scribal errors are common in the texts, the entire phrase can be taken to be the compounded phrase omitting the accusative case ending 'am' in the word '*samāsīna*'. In that case, the word '*samāsīna*' is applicable as adjective to Pavitrī i.e. Śrīdevī, who is seated on the couch keeping Viṣṇu's right foot on her lap. This tallies with the description of second type.

parallel to his reclining body with a gentle and slight bend at elbow and wrist as well. In the four-armed icon, one of the right arms is placed on the pillow holding the top part of his crown whereas the other one is extended along his body or further right or in any direction conveniently. One of the left hands is stretched along his reclining body while the other one, vertically raised up from the elbow, bears *kaṭaka* gesture. His right leg is outstretched straight and placed flat but the left one, bent at the knee and raised a little, remains deviated from another. In such depiction, the space is twenty *aṅgulas* between the toes, five *aṅgulas* between the inside of heels and fourteen *aṅgulas* between the knees.

Pavitrī, also known as Śrīdevī, is represented sitting on the right side[1] in a very close manner that the side part of her body contacts the shoulder or hand of the recumbent. Her right hand holds a lotus and her left one is in *kaṭaka*, *kaṭinyasta* or *ūrunyasta* pose. Bhūdevī is seated on his foot-side very close to his right foot that is stretched straight out. She holds a lily in her right hand while her left hand is in *kaṭaka* gesture or it may be placed on her waist or lap (*kaṭinyasta*).

In another type, both Śrīdevī and Bhūdevī must be depicted sitting at the foot-side of Viṣṇu. In such depiction, his outstretched right leg is placed on Śrīdevī's lap. His left leg, with a slight fold and raise at knee, is placed conveniently on the lap of Bhūdevī, who is seated on the right of Śrīdevī, expressing astonishment in her wide-opened eyes. Both of them are engaged in soothingly shampooing the feet of the recumbent.

On the posterior wall there is depicted Brahmā sitting on the lotus emerging from the navel of the reclining figure. There hover on the wall the five personified *āyudhas* (weapons), Garuḍa on the right of Brahmā and, on his left, the two celestial musicians Tumburu and Nārada, both in infant form in addition to Aśvinī-twins, the *Lokapālas*, *Apsaras* and Amita (Viṣvaksena). Above all, there appear Sūrya on the right and Candra on the left. The ascetics Bhṛgu and Mārkaṇḍeya occupy the place of the worshipper with Vakratuṇḍa and Durgā, on the right and left respectively. The demons Madhu and Kaiṭabha, scorched by the poisonous flames of

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[1] The phrase '*devasya śiraḥ pārśve śriyam devīm devasya bāhusaṁspṛśām*' is very interesting to note. The meaning 'next to head of the recumbent' may mean both 'seated on the right of the recumbent very closely' as well as 'seated on any side very closely i.e. on the left side of the recumbent'. In the former, Śrīdevī may be set up slightly tilted towards Viṣṇu in *ardharjvāgata* or *pārśvāgataparāvṛtta* mode of disposition or facing frontal i.e. in *ṛjvāgata* mode. In the latter, she appears behind Viṣṇu facing front side in *ṛjvāgata* mode of disposition. A *śayana* icon found at Viṣṇu Nārāyaṇa shrine at Badami tallies with the former description.

Ananta,[1] are at the foot-side of the recumbent icon as described in the Yoga-śayana form. As usual, Brahmā and Śaṅkara must be represented next to the sidewalls with their typical characteristics, particularly in seated posture. All the icons of attendant deities may be in *citrārdha* (relief) or *ābhāsa* (portrait) on the wall.

The *uttama* variety of Bhoga-śayana consists of all. The *madhyama* category is deprived of the musicians, Aśvins and the *Lokapālakas*. The *adhama* type excludes also the worshipers and the celestial nymphs (*Apsaras*) too.

A beautiful icon of Bhoga-śayana (c. 1025 AD) noticed on the third floor of the Gopālasvāmi temple at Mannarkoyil (near Tirunelveli)[2] is noteworthy. The recumbent icon of Viṣṇu is accompanied with the seated icons of Śrīdevī, Bhūdevī and the worshipping sages Bhṛgu and Mārkaṇḍeya. The icons of Brahmā and Śiva as Tripurāntaka are on the right and left sidewalls in *citrābhāsa* mode.

Vīra-śayana

In the form of Vīra-śayana,[3] Viṣṇu is depicted recumbent on the serpent-bed (*Ananta-śayana*) facing straight at the door with eyes wide-open in astonishment. Two seventh of the total height of icon, on his upper part, are raised up whereas the rest of the body remains flat on the couch, with a tilt towards the door. The flexion of the body is in *sama-bhaṅga* style hence the *natamāna* is four *aṅgulas* causing the posture to somewhat resemble a bow.

The icon of Viṣṇu is depicted with two or four hands. One of his right hands holds *cakra* and the other serves the purpose of the pillow supporting his crown. Alternatively, the same may be depicted supporting his head to keep his crown from touching the pillow. One of his left hands holds *śaṅkha* and the other is stretched out parallel to his body. As the treatises are silent about the exact placement of attributes viz. *cakra* and *śaṅkha*, it seems there is no compulsion of placing the attributes only in the

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[1] In *YAJ*, the phrases '*viṣajvālau*' and '*dahyamānau*' are very interesting. These two are found in other treatises as a compounded phrase as '*viṣajvālā-dahyamānau*' meaning 'scorched by the poisonous flames of Ananta'. The *YAJ* text may be erroneous. However, it offers a different meaning. The phrase '*viṣajvālau*' is an adjective of the demons. In such case, it is quite interesting to note that Ananta and the demons have equal level of expressing their attitude of anger which balances the panel on both the sides.

[2] S.R. Balasubrahmanyam, *op. cit.*, p.314.

[3] *KJK*.53 p.94; *KLA*.12.65b–67; *SAA*.20.38–40; *VAK*.19 p.100; *VAI*.17 p.51; *YAJ*.16.19–23a; *EHI*.I.2. App. p.25.

upper ones though that is only customary.[1] Moreover, unlike in the *Pāñcarātra* system, the placement of attributes makes no difference in *Vaikhānasa*.

Both the goddesses Śrīdevī and Bhūdevī remain at his foot-side, gently rubbing his feet. The ascetics Mārkaṇḍeya and Bhṛgu are the worshippers on right and left correspondingly. Vīra-śayana includes the icons of the two demons at foot-side, Brahmā on the lotus issued from the navel of the recumbent figure,[2] the five personified weapons, Garuḍa, the luminaries i.e. Sūrya and Candra, the seven sages, the twelve *Ādityas*, eleven *Rudras*, *Apsaras*, the divine musicians i.e. Tumburu and Nārada, the Kinnara couple, the child ascetics and Śiva. This is called *uttama* in nature. The *madhyama* type excludes *Rudras*, *Ādityas* and *Apsaras*. The *adhama* variety is deprived of also the *Kinnara* couple, the child ascetics and the worshippers besides those which are excluded in the *madhyama* grade.

The icon of Viṣṇu in *vīra-śayana* aspect in the above description is difficult to trace out in the temples and monuments. However, two such icons in the temples can be taken as the best examples. The *dhruva* icon of Viṣṇu recumbent on *śeṣa-śayana* in the Sārṅgapāṇi temple at Kumbakonam, praised by the early *Āḻvārs* (2nd–4th century AD), is one such. Both the goddesses i.e. Śrīdevī and Bhūdevī are depicted below the serpent's couch. Both of them are in *ekajānukrama* posture with *añjali-hasta*. Based on the concept that the Vīra aspect of Viṣṇu may be accompanied with the consorts i.e. Śrī and Bhū as worshippers in *ekajānukrama* pose, we may have one more icon from the Parimala-raṅganātha temple at Tiruvindalur near Mayiladuturai in Tamil Nadu. The deity of this temple had been praised in the hymns of Tirumaṅkai Āḻvār (c. 8th century AD). Two female figures remain in *ekajānukrama* pose with *añjali-hasta* on both the sides below the serpent's couch. These two female deities, supposed to be Śrīdevī and Bhūdevī, are currently known as the figures of the rivers Gaṅgā and Kāverī as per the local legend (*sthala-purāṇa*). This concept might have come into existence in the post-Tirumaṅkai Āḻvār period, for in some temples situated on the bank of the river Kāverī, even the icon of Bhūdevī has been named as river Kāverī in later times with the development of the local legends (*sthala-purāṇa*) probably after 8th century AD.

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[1] The sculptors are always admitted to exercise their freedom in deciding as to which hand should hold the weapons. The attributes found in recumbent icons in various places indicate that no such strict rule was followed regarding the attributes *cakra* and *śaṅkha* should appear only on the upper hands but the side is generally maintained.

[2] *BCS*, which names this *Sṛṣṭi-śayana*, does not include Brahmā on the lotus.

Ābhicārika-śayana

In the Ābhicārika-śayana[1] form, Viṣṇu is depicted lying flat in *sama-śayana*[2] posture, without any flexion on the body, placing the head on the north,[3] in deep slumber on the couch of serpent Ananta who has two-fold coil of the body with two-headed hood that is not well upraised. Ananta does not possess the usual characteristics. Viṣṇu has two or four hands and three eyes with emaciated face and body with faded countenance due to predominance of the quality of *tamas* in him.[4] He is of blue complexion and clothed in scanty dark (*śyāma*) garments. No attendant deity is depicted together. This is of *uttama* type. In the *madhyama* type, the serpent has one head and single-fold coil. In *adhama* type, Viṣṇu is depicted lying flat on the ground.

One can find such *abhicāra* icons set up earlier but later converted to normal ones with the development of theological concepts. For instance, we can take the reclining form of Viṣṇu at Tiruttankal (in Tamil Nadu). The icon of Viṣṇu here is of stone but all other accompanying icons made of stucco belong to the later period. The temple at the border of two ancient kingdoms i.e. Cera and Pāṇḍya might have served the purpose of *abhicāra*. It is possible that it was only during the time of Tamil *Vaiṣṇava* saints called *Āḻvārs*, that the other icons were added to strengthen the concept of Viṣṇu being Supreme Being, meant for only sustenance and not for destruction.

In the ancient places or such connected to the Purāṇic concepts, the *abhicāra* theme is not applicable to the icons irrespective of the lack of all the required aspects. For instance, one can take the reclining form of Viṣṇu in the shore-temple (renamed as *Narapatisiṁha Pallava Viṣṇu-gṛha* later) at Mamallapuram. The icon is older than the structural temple constructed sandwiching the icon on both sides accommodating Śiva. The structural construction is ascribed to the Pallava ruler Narasiṁhavarman II Rājasimha (c. 700–728 AD). Here the reclining icon is not accompanied with any other icons. *Āgamas* prescribe that in the *abhicāra* type, Viṣṇu reclines on the ground without the couch of Ananta. According to this, the icon in the shore temple of Mamallapuram becomes *abhicāra* type, so

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[1] *VAK*.19 p.100; *VAI*.17 p.52; *YAJ*.16.23–24a; *EHI*. I.2. App. p.25–26.
This is called *saṁhāra-śayana* in *BCS* text.

[2] *Samaśayana* is almost equal to yogic posture known as *śavāsana*. The whole body must remain flat and motionless like a corpse. The legs must be placed without gap in between the toes.

[3] *BCS* 16.16: *Udak śirasvamāyuktam śayanam sandhiśūnyakṛt.*
Vāstusavyaśirobhāgam viparītam vināśanam.

[4] *Ibid.*, 16.38: *Nīlavarṇasamāyuktam rudrarūpādimūrtikam.*

assume some scholars.[1] However, in this regard, it is not possible to brand as such, because this place is connected with the purāṇic legend that Viṣṇu did so in order to satisfy the sage Puṇḍarīka. The deity here, right from the time of Tirumaṅkai Āḻvār, has been called 'Sthalaśayana' meaning 'reclining on the ground' alongwith the place name *Kaḍalmallai* i.e. Mamallapuram on the shore. It is quite clear that by the time of Tirumaṅkai Āḻvār, the icon had almost corroded. If the icon is *ābhicārika* type, construction of the structural temple dedicated to Śiva becomes irrelevant and also against the prescription of the *Āgama* works.

Moreover, the icon in the shore-temple is in *sama-bhaṅga* (Plate XVII-a) which is not *sama-śayana* as detailed in the texts. The recumbent icon of Viṣṇu holding the attributes in the hands are rare in South Indian sculptures almost till the end of tenth century. This icon is termed as '*arcāmūrti*' (icon of worship) by the poet Daṇḍin (c. 7th–8th century AD) who visited this temple as requested by the architect Lalitālaya, in order to examine whether the broken hand of the same was repaired well.[2]

Therefore, the *dhruva* icon, under worship in the middle of the same town in the Sthalaśayana Perumāḷ temple, was constructed in 14th century AD as a replica of the one found in the shore-temple, for the damaged / worn out icon must be renovated or reconstructed identically.

Similarly, a terracotta plaque of *Śayana-mūrti* found at Bhaitargaon (Plate XXIII-c), identified to be of *ābhicārika* variety, cannot be branded so on account of scarce ornamentation. The *Vaikhānasa* treatises detail a number of characteristics of the Ābhicārika-śayana. However, one cannot brand an icon just based on one or two characteristics.

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[1] K.V. Soundara Rajan, *The Art of South India Tamil Nadu and Kerala*, p.67 "Its position somewhat interfered with the scheme of two temples that Rajasimha erected on the shore, probably also utilizing the large rocky outcrop foundation. The uniqueness of this rock-cut icon lies in the fact that stylistically when compared with the Anantasayi of Mahisamardinimandapa, it is even earlier than Mamalla's time; and secondly in its omitting the serpent (sesha), weapons, Bhūdevī, and Brahmā. In this respect it satisfies the Vaikhanasagama description of the minimal or adhama stage of the Abhicharika version of this theme. This suggests that it might have been executed in the last years of Mahendravarman I by his son, Mamalla after the former's humiliating reverses at the hands of the Chalukyan army from Badami, and when the Pallava domain was shrunken. This abhicharika icon causing reverses to the enemy with god having his leg towards the north and generally aspecting north-west where Badami lies, was established in this jaladurga on Mahabalipuram, as such abhicharika figures have to be fixed either on the sea coast, or in the middle of a forest or in a desert".

[2] *Avantisundarīkathā* of Daṇḍin, p.5.

A number of *śayana-mūrtis* are consecrated in South Indian temples ascribable to the period earlier to 8th century AD and some of them had been renovated. However, it is very difficult to classify them in present level just based on the treatises.

Section B
Vyūha (Emanatory) Forms of Viṣṇu

Unlike the *Pāñcarātra* tradition, the *vyūha* concept of *Vaikhānasa Āgamas* appears quite complicated. However, the number of *Vyūha* forms is four and the same is five in addition of the Supreme One who is Primeval One and *kūṭastha*. In *Pāñcarātra*, the *Parabrahman* is the possessor of six divine qualities[1] viz. *Jñāna*, *Śakti*, *Bala*, *Aiśvarya*, *Vīrya* and *Tejas* whereas in *Vaikhānasa* tradition,[2] the Supreme One is endowed with four divine qualities viz. *dharma*, *Jñāna*, *Aiśvarya* and *Vairāgya*. One finds a number of *Vyūha* doctrines in *Pāñcarātra* literature but the *Vyūha* concept is identical in all *Vaikhānasa* works. It is interesting to note that both *Pañcarātra* and *Vaikhānasa* systems try to accommodate some of the concepts of others but in a different manner and treatment.[3]

Viṣṇu[4] is the Supreme *Brahman* who is most unique (*kūṭastha*), the subtle and is comprised of mere *sattva-guṇa*. He exists in everything like the *sarpis* (clarified butter) in milk, oil in sesame seed (*tila*), fragrance in flower, taste in fruit and fire in wood. From Him, there emerged a *hiraṇmaya-aṇḍa* (golden-sphere) consisting of many *aṇḍas* (spheres) within. There exists above all, the *Vaiṣṇava-aṇḍa* which is eternal, ancient, beyond the thoughts of even the deities and imperceptible but realized by the *Nityas*, *Śuddhas* and *Muktas*. There exists twelve-storeyed golden

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[1] *Viṣṇu Purāṇa*.VI.5.79: *Jñānaśaktibalaiśvaryavīryatejāṁsyaśeṣataḥ /*
bhagavacchabdavācyāni vinā heyaguṇādhibhiḥ //
Ahirbudhnya saṁhitā.5.15b–16:
tatra śuddhamayam sargaṁ vibhūteḥ prathamaṁ śṛnu//
yattat ṣāḍguṇyamityuktaṁ jñānaiśvaryabālādikam/
yugaistasya tribhiḥ śuddhā sṛṣṭirbhūteḥ pravartate//

[2] *VAK*.94 p.508.

[3] Varadachari, *op. cit.*, p.208:
"...it is found that the *vyūha* deities of the *Pāñcarātra* get treated as sub-ordinate to the *Pañcamūrtis* in the *Vaikhānasa* and the *Pañcamūrtis* of the *Vaikhānasa* are *vibhavas* in the *Pāñcarātra*. However, the treatment of Puruṣa, Satya and Acyuta as emanations from Vāsudeva in the *Jayākhya Saṁhitā* could not be ignored in the light of the treatment given to them in the other *Pāñcarātra* texts. Perhaps, the *Jayākhya* records the oldest aspect of the *Pāñcarātra* tradition which was not totally different from that of the *Vaikhānasa*."

[4] *KJK*.77 p.144; *PRA*.33.13–21a; *VAK* .78 p.494–495; 95 p.509; *YAJ*.2723b–24a.

abode shining like thousands of suns; the abode is full of divine attendants, the deities like Brahmā, sages, *Nityas* and others. In that celestial Abode, *Paramātman* resides with his own thoughts (*saṅkalpa*) alongwith His Consorts and *āyudhas*. The same Supreme One manifests by His thoughts (*saṅkalpa*) and dwells in four forms in the four worlds (*Viṣṇu-lokas*) viz. Āmoda, Sammoda, Pramoda and Vaikuṇṭha, all existing one above another. All these four worlds house beautiful *vimānas* (towers / abodes) decorated with golden enclosing walls, *toraṇas* and golden lotuses and possessed of a number of nectar-like water reservoirs. Attainment of these four worlds is stated to be four types of *mokṣa*[1] viz. Sālokya, Sāmīpya, Sārūpya and Sāyujya in reaching the worlds Āmoda, Pramoda, Sammoda and Vaikuṇṭha respectively, states Marīci.[2]

The Supreme *Brahman* Viṣṇu, source of all (*kūṭastha*) and repository of four divine qualities viz. *dharma*, *jñāna*, *vairāgya* and *aiśvarya*, manifests in four forms viz. Viṣṇu, Mahāviṣṇu, Sadāviṣṇu and Vyāpin/Sarvavyāpin who are the embodiment of four qualities respectively. They reside in the four worlds mentioned above. Vyāpin is in seated posture. The *Parabrahman* Viṣṇu is different from other four. Therefore, the first *Vyūha* forms are four in manifestation and the *Vyūhas* are five by adding Supreme Viṣṇu in this group. And this tallies with the epithet '*Caturvyūhātman*' applicable to the *Parabrahman* Viṣṇu who is Ādimūrti, Primeval One of all. This is the first stage of manifestation.

In the second stage of manifestation, Puruṣa emerged from Viṣṇu, Satya from Mahāviṣṇu, Acyuta from Sadāviṣṇu and Aniruddha from Vyāpin, all of them inheriting the qualities of their source. As Vyāpin is depicted in sitting posture in his world viz. Vaikuṇṭha, it appears, Aniruddha is always represented in seated posture.

To a practical level of meditation and worship, the members of the second group of manifestations viz. Puruṣa, Satya, Acyuta and Aniruddha are considered in addition to Viṣṇu, the Supreme One. Therefore, the *Vyūha* consists of five members. However, the *Vaikhānasa* system is very particular that every installation and worship centre around Viṣṇu Ādimūrti. That is why even in the *Pañcamūrti-vidhāna* (*Pratiṣṭhā*) or *Navamūrti-vidhāna*, the *Vaikhānasa* tradition insists upon the installation of the icon of Viṣṇu eventhough the icons of other four forms are difficult to be installed. *Dhruva-bera* installed in the sanctum represents Viṣṇu;

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[1] *VAK*.94 p.508:
Saṁsārabandhanavāsanāt muktiḥ mokṣaḥ / Tadapi samārādhana-viśeṣāt caturvidhapadāvāptiḥ sālokyam samīpyam sārūpyam sāyujyamiti/
[2] *Ibid.*, 94 p.508.

hence the icon is expected to be in *Uttama daśa-tala* even in case of the *avatāras* to be fashioned in lower *tāla* system. Alternatively, the *kautuka-bera*, the *sakala* form of Viṣṇu, plays an important role in case the *dhruva-bera* is not possible. In *Pañcavīra* worship, the *kautuka-bera*, representing *sakala* form of Viṣṇu, must be in *uttama daśa-tāla.*

With all the prominence and preferences enjoined, Viṣṇu, the *Parabrahman*, is considered to be Ādimūrti, for He is the Primeval One for both first stage and second stage emanations/manifestations (*vyūha*). This is the reason, probably, the *Vaikhānasa* tradition uses the word '*Viṣṇu*', a term found in Vedic texts, for both the reasons – a) to have a Vedic link and Vedic sanction and b) to prove that Vedic Viṣṇu is none other than Viṣṇu, the Supreme *Parabrahman* Who manifested and incarnated. Therefore, we do not come across any criticism and opposition to ritualistic practices prescribed in *Vaikhānasa* tradition whereas the *Pāñcarātra* and *Śaiva Āgamic* traditions faced such problems almost right from 8th century AD.[1]

Khilādhikāra[2] takes Aniruddha as Ādimūrti on account of his being the foremost of all *mūrtis*. Therefore, like Aniruddha, his icon is represented as being worshipped by Narasiṁha and Varāha. However, this requires proper examination. There is no indication in the *Vaikhānasa* works for the manifestations of *avatāras* from any four *Vyūha* forms as found in *Pāñcarātra* works.[3] Similarly, there is no reference in *Vaikhānasa*

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[1] Varadachari, *op. cit.*, p.439. "The Vedas do not seem to refer to the worship of the images of the God. The *Vaikhānasa Āgama*, however, declares that such worship is the best way of approach to God. And the use of Vedic *mantras* is enjoined by both *Vaikhānasa sūtras* and the *Vaikhānasa Āgama*. In fact, they claim that any sacred rite performed in the holy fire is only worship of God (Viṣṇu). The Vedic ritual was thus treated as a form of worship of God. Because of this, the *Mīmāṁsakas* and other orthodox followers of Vedas opposed to idol worship, did not care to criticize the *Vaikhānasas*."

[2] It is interesting to note that the *Khilādhikāra* uses the term '*Ādimūrti*' for both Aniruddha and Viṣṇu, the Supreme One.

[3] *Pādma saṁhitā*.I.2.31b–33a:

matsyaḥ kūrmo varāhaśca vāsudevādajāyata /
nṛsiṁho vāmano rāmo jāmadagnyo'pyajāyata /
saṅkarṣaṇāttathā jajñe pradyumnādrāghavo bale /
aniruddhādabhūt kṛṣṇaḥ kalkīti daśa mūrtayaḥ //

Kāśyapa (*KJK*.37 p.68) prescribes the installation of the icon of Aniruddha (Ādimūrti) alongwith the icons of *vibhava* (*avatāra*) forms. The reason is not clear. In this regard, Gaudriaan (*op. cit.*, p.122 fn.7) too observes, "It is not clear why just Aniruddha is made together with the *avatāras*. As the last of the Five Manifestations, he must have a special connection with them."

works for any manifestation from Aniruddha except one of his epithets '*sarvasaṁhāra*'[1] (Destroyer of All). In these circumstances, it can be taken granted that Aniruddha is Ādimūrti for *vibhava* forms (*avatāra*). However, it is not very clear as to why Narasiṁha and Varāha alone are associated and prescribed for representation in art form in the panel of Aniruddha. Depiction of Narasiṁha in worshipping posture is found in plastic art form in two places – a) on the lintel of the doorframe in the *Daśāvatara* temple at Deogarh (Plate V-b) and b) Ādimūrti bas-relief in Narasiṁha rock-cut cave temple at Namakkal (Plate V-a). This is probably the influence of the *Pāñcarātra* tradition which is also responsible for the promotion of the icon of Vaikuṇṭha with three or four faces out of which the right one is of lion (for Narasiṁha) and the left one is of wildboar (Varāha).

Thus, the *Vyūha* consisting of five members had become nucleus for the *Vaikhānasa* tradition and the rituals had become the rule that every ritual concerned with any form of Viṣṇu should include the worship of these five forms by invoking them in the water-pitchers (*kalaśa* or *kumbha*), *sthaṇḍila* and *agni* (*yajña-kuṇḍa*).

The four *Vyūha* forms viz. Puruṣa, Satya, Acyuta and Aniruddha stand for four *yugas*, four *vargas* (life stages), four castes, four *Vedas* and giver of welfare to four castes. However, they are the manifestation of the Supreme One i.e. Viṣṇu and including him, they are the representation of Fivefold Manifestation of the Primeval Manifestation. They are not different from others. They are identical but different by placement in different sanctums on different directions, forms, names and ritualistic aspects just like *agni* (fire) is treated in five forms with reference to five major fire-pits (*yajña-kuṇḍa*), direction (*dik*), name (*nāma*), *mántra* and ritualistic features (*kriyā*).

The *Vaikhānasa* tradition equates the *Vyūha* manifestations with other well-known objects realized in the world.[2] The Fivefold Manifestation represents five types of *agni* (fire) viz. Sabhya, Āhavanīya, Anvāhārya, Gārhapatya and Āvasathya,[3] five types of purificatory rites (*śuddhi*), five times (*kāla* like *abhigamya*), five *āsanas*, five gross elements (*bhūtas*), five unique qualities of *bhūtas* (*tanmātra*) and five *prāṇas*.

The Fivefold Manifestation is equated with another philosophical presentation.[4] Viṣṇu is *anna* (food); Puruṣa is *prāṇa* (life); Satya is *manas* (mind); Acyuta is *Vijñāna* (wisdom); and Aniruddha is *ānanda*

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[1] *VAK*.95 p.510.
[2] *VĀS*.3.176b–179a.
[3] *VAK*.37 p.255.
[4] *VĀS*.3.179b–181a.

(bliss/happiness); and, in this, Viṣṇu is considered as the prime one for the others.[1] That is why Viṣṇu (as *bali-bera*) is carried in procession to offer *bali* to all divine beings present in the temple precincts[2] as well as why and how Viṣṇu represents all other four forms of Manifestation. Moreover, it is to be noted that the terms '*Viṣṇu*' and '*Ādimūrti*' in *Vaikhānasa* works always mean 'Viṣṇu, the Supreme One' but not Viṣṇu, the member of the first stage Manifestation (Viṣṇu, Mahāviṣṇu, Sadāviṣṇu and Vyāpin).

Viṣṇu

Viṣṇu[3] has the complexion of *śyāma* or dark-cloud (*śyāma-ambuda*) and he is adorned with *pītāṁbara*, *kirīṭa* and all sorts of ornaments such as *keyūra*, *hāra* and *pralamba-yajñopavīta* in addition to *Śrīvatsa* on his breast. This four-armed one holds *cakra* and *śaṅkha* on the backhands and his front hands are in *abhaya* and *kaṭyavalambita* gestures. Śrīdevī, golden-hued and clothed in red is on the right side whereas Bhūmi (Hariṇī), with *śyāma* complexion and white (*śveta*) garments accompanies Viṣṇu on the left side. Śrīdevī holds a *rakta-padma* (red lotus) in her left hand and her right hand is thrown down (*prasārita*). Bhūmi/Hariṇī holds *utpala* (lily) in the right hand and her left one is in *prasārita* pose. The sages Bhṛgu and Purāṇa are the worshippers (*pūjaka-muni*) depicted on the sides. Bhṛgu has the complexion of *pravāla* (coral) and another has *rajata* (silver) hue and both of them are clothed in white. The fanners are Kiṣkindha and Sundara.

In the middle sanctum on the middle *tala* of three-storeyed temple, Viṣṇu,[4] with the complexion of *śyāma* or dark-cloud (*śyāma-aṁbuda*), is depicted in *sukhāsana* sitting posture on *siṁhāsana* alongwith his consorts Śrīdevī and Bhūmi. He is four-armed holding *cakra* and *śaṅkha*. Brahmā and Śaṅkara are present. The sages Bhṛgu and Mārkaṇḍeya are the worshippers and Māyā and Saṁhlādinī are the fanners. Māyā has *śyāma* complexion and Saṁhlādinī has red complexion. Kiṣkindha and Sundara hold *cāmara* in saluting attitude and Kāminī and Vyājinī are the fanners

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[1] The same concept is analyzed and finalized in *Bhṛguvallī* of *Taittirīya Upaniṣad*. Obviously the *Vaikhānasa* view is the reflection of the *Upaniṣads*.

[2] The temple worship must conclude with *bali-pradāna*. The energy of *dhruva-bera*, representation of Viṣṇu, is carried on to *bali-bera* which is carried in a small palanquin in procession around the temple to offer *bali* (generally cooked rice with water) to all the divine beings present in the temple premises. In the absence of *bali-bera*, a plate is placed on the head of *paricāraka* (attendant of priest) and *bali* is offered. During the *Mahotsava*, *bali* is offered on the routes of procession, generally the four main streets around the temple, in presence of Sudarśana (Cakra).

[3] *KJK*.43 p. 64; *VAK*.20 p.103.

[4] *Ibid*., 77 p.146; *KLA*.18.46–48a; *SAA*.37.34–38; *VAK*.36 p.249.

and they must be shown on the upper part of the hind wall along with Sūrya and Candra, according to Marīci. *Śyāma*-hued Balida is *dvārapāla* occupying the place on the right side. One of his hands holds *gadā* and another one is in *uddeśya* pose which is obviously *sūcī-hasta*. Tuhaṇa, with golden (*rukma*) complexion and serpent-hood over his head, is on the left side as *dvārapāla* holding *daṇḍa* (= *gadā* or rod) in one hand and keeping another hand in *uddeśya* pose. Tāpasa and Siddhida are the *dvārapālas* at the second entrance.

Puruṣa

Puruṣa[1] is four-armed holding *cakra* and *śaṅkha*. He is depicted in *bhogāsana* style, according to Marīci. He has white (*śveta*) or crystal (*sphaṭika*) complexion and the garments in red or yellow. His face, eyes, palm, foot and nails are red. He is accompanied with his two consorts i.e. Śrīdevī on the right and Medinī (Bhūmi or Hariṇī) on the left. The well-characterized fanning pair Jayā and Bhadrā or Surā and Sundarī appears behind *siṁhāsana*. The fanning pair Māyā and Saṁhlādinī, the child ascetics Sanaka and Sanatkumāra and the luminaries Sūrya and Candra and white parasol appear on the hind wall above, according to Marīci. On the sidewalls or next to the same, there appear the sages Bhṛgu and Mārkaṇḍeya on right and left respectively. The appropriately coloured images of Sāvitrī and Gāyatrī are depicted on the sidewalls. Or Sāvitrī, Gāyatrī, Brahmā and Rudra are depicted on the right wall in order; Garuḍa and others are on the back wall; and Vighneśa, Nidhipati (Kubera), Śaṅkhanidhi and Padmanidhi must be depicted on the left wall in order from back to front.[2] On the first door, Tuhiṇa and Balinda are the *dvārapālas* and, on the second door, Śaṅkhanidhi and Padmanidhi are the doorkeepers on right and left respectively with slight ferocious countenance. In Puruṣa's sanctum facing the east, on the *sopānabhitti* (stair-wall facing east), Śrīdevī must be depicted being bathed by the elephants which is obviously Dvāralakṣmī or Gajalakṣmī.

Their complexions are the following: Śrīdevī is red or golden; Hariṇī is of *śyāma* or red complexion; Surā and Padmanidhi are red; Sundarī is golden; Mārkaṇḍeya and Śaṅkhanidhi are white; and Bhṛgu is coral-red.

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[1] *KJK*.43 p.64; 77 p.145; *KLA*.18.31b–35a; *SAA*.37.18–20; *VAK*.20 p.103; 36 p.250.

[2] As the term '*vilikhet*' is used here, one may take that these clustering images are painted rather than depicted as relief or round sculptures. Another reading of*KJK* (p.145) includes Nidrā in this group.

Satya

Satya[1] has the complexion of *añjana* (collyrium or sort of stone) or *bhinnāñjana* and clothed in the colour of *piṅga* or *piṅgala* (tawny-brown) or red and decked with variety of ornaments. This four-armed one holds *cakra* and *śaṅkha*. His well-adorned consorts Pavitrī (Dhṛti) and Pauṣṇī accompany him on right and left correspondingly. The fanning pair is Jayā and Bhadrā or Surā and Sundarī. Dhātṛnātha (Bhṛgu) and Cirāyus (Mārkaṇḍeya) are the worshipers. There appear on the back wall above, the *chatra* (parasol), Jayā and Bhadrā holding *cāmara* (chowrie), Sūrya, Candra, Śukra and Bṛhaspati. On the right wall, Viriñci (Brahmā), Guha (Skanda), Siddhas, and the Personifications of Wisdom (Jñānamūrti) must be depicted in painting. Soma, Rudra, Agni and Dharma must be shown in painting on the left wall. Aśvins i.e. Nāsatya and Dasra are the *dvārapālas* on the first entrance and Śaṅkhacūḍī and Cakracūḍī are on the right and left of the second door in order. In Satya's sanctum facing south, Vāgdevī must be depicted on the *sopānabhitti* (Plate LIII-d).

The complexions of all of them are: Pavitrī, Bhadrā and Cakra are of red (*rakta*); Pauṣṇī and Jayā are of *śyama*; Dhātṛnātha has golden colour; Śaṅkha has the complexion of *śaṅkha* (conch); and Cirāyus may be in *śyāma* or yellow (*pīta*) colour.

Acyuta

Acyuta,[2] four-armed, has the complexion of gold (*kanaka / suvarṇa*) and he is clothed in the colour of *śyāma* or *śuka-piñcha* (parrot's feathers) and is bedecked with varieties of ornaments. Pavitrī and Kṣoṇī (Medinī) flank him on right and left correspondingly. The fanning pair (*vyajana-dhāri*) is Guhā[3] and Tuṣṭi or Vindā and Vijayā. The parasol (*chatra*), the *cāmaradhāriṇīs* viz. Jayā and Bhadrā, Sūrya and Candra are present on the upper part of the posterior wall. Khyātīśa (Bhṛgu or Pūtanāyaka[4]) and Purāṇa (Mārkaṇḍeya or Puṇya) are the worshippers. Brahmā and Śaṅkara are next to the sidewalls. Nara and Nārāyaṇa must be

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[1] *KJK*.43 p. 64; 77 p.145; *KLA*.18.35b–38; *SAA*.37.22–25a; *VAK*.20 p.104; 36 p.250.

[2] *KJK*.43 p.64; 77 p.145–146; *KLA*.18.39–41; *SAA*.37.25b–28; *VAK*.20 p. 104; 36 p.250.

[3] Another reading of *Jñānakāṇḍa* (p.84) mentions Tuṣṭi instead of Guhā.

[4] *SAA* (37.26b) reads Pūtakāriṇī but this term in feminine gender is not applicable for the worshipping sage. Another reading of the text (Appendix *ga*, p.438) mentions the term Pūtanāyaka which is in masculine gender but no reference is available in the texts to justify that Pūtanāyaka is Bhṛgu. However, one can take it granted, for the pair of Bhṛgu and Mārkaṇḍeya, with different names and different complexions as standard *pūjaka-munis*, is always associated with Viṣṇu in different aspects.

depicted in painting on the right wall and Manmatha and Rati on the left wall. As doorkeepers (*dvārapāla*), Guha and Jāmbava are on the first door and Śaṅkhanidhi and Padmanidhi are on the second door on right and left respectively. Manmatha is on the *sopānabhitti* (stair-wall) facing outward i.e. west (Plate XLVII-b).

Pavitrī has the complexion of gold (*rukma* or *kanaka*); Medinī is of parrot-green (*śuka-śyāma*) or *śyāma* hue but *śukla*[1] (white) as per Kāśyapa and Atri; Khyātīśa is of coral (*pravāla*) hue; Puṇya and Vijayā are of red complexion; and Vindā is of *śyāma* complexion.

Aniruddha

Aniruddha,[2] four-armed holding *cakra* and *śaṅkha*, must be represented sitting on Ananta's couch (*bhoga*) under the canopy formed by the latter with his hoods consisting of twelve, nine, seven or five heads[3] emitting venomous breath.[4] Aniruddha's head is slightly bent down. He is seated in *vīrāsana* posture[5] with his right leg folded and flexed horizontally resting upon the couch and his left leg is stretched down with a slight raise of knee on which Aniruddha keeps his left hand obviously as *daṇḍa-hasta*. His right hand is placed on the serpent's couch with the palm resting on the couch apparently as *nidrā-hasta*. Aniruddha may have bright complexion like *agni* (flame), *pravāla* (coral) or *taruṇa-āditya* (rising sun = crimson) and may wear *puṣpa-ambara* (variegated colour) or garment of *śyāma* colour. He is consorted with Pramodāyinī (Pramodādhāyinī) and Mahī.[6] Narasiṁha and Varāha appear on the sides in *ekajānukrama* posture in adoration. The fanners (*vyājinī*) are the duo of Svāhā and Svadhā or Kumudvatī and Utpalakā. A parasol (*chatra*), *cāmaradhāriṇīs* viz. Jayā and

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[1] This colour of Bhūmi is unusual and she is generally depicted with dark colours like *śyāma*, *indīvara-śyama* (blue lily), *patra-śyāma* (leaf-like green) and *śuka-śyāma* (parrot-green).

[2] *KJK*.34 p.64; 77 p.146; *KLA*.18.42–45; *SAA*.37.29–33; *VAK*.20 p.104–105; 36 p.250–251.

[3] Kāśyapa (*KJK*.77 p.146) states that the depiction of thousand heads of Ananta is impossible hence these numbers.

[4] The flames emitted from the mouth of Ananta are beautifully depicted as relief on the back wall in the rock-cut Anantaśayana panel at Tirumeyyam (Plate XXI-b) which proves the author of the panel had been much influenced by the description of *Āḻvārs*.

[5] The term *vīrāsana* refers to the sitting posture applied to the seated image of Viṣṇu in the Vīrāsana *dhruva* icon.

[6] According to Marīci (*VAK*.36 p.250), the consorts viz. Śrīdevī and Bhūdevī are optional, for this is, probably, on account of the reason that Aniruddha is depicted in *vīrāsana* posture where *vīra* aspect does not include the consorts in a way admissible in *bhoga* aspect.

Puṣṭikā, Sūrya and Candra are depicted on the hind wall on the upper part. Bhṛgu and Mārkaṇḍeya (Amita or Rauhiṇeya) are the worshipping sages. Brahmā and Śaṅkara are on the sidewalls or next to the same on both sides. The doorkeepers are Vidyut[1] and Apsarodhipa[2] on the first entrance and Cakracūḍī and Śaṅkhacūḍī on the second entrance on right and left respectively. The sage Mudgala is depicted on the *sopānabhitti* (stair-wall) facing outwards i.e. north (Plate XLVII-c).

Pramodāyinī has complexion of *pravāla* (coral); Mahī is of *indīvara* (blue lily) or *śyāma* hue; Bhṛgu is of *kanaka* (golden) complexion; and, Amita may have the complexion of *kamala* (lotus), *sita* or *śveta* (white).

The *vyūha* doctrine of *Vaikhānasa* tradition had promoted marvellous and highly systematic designs of the temples. For the installation of the five *Vyūha* forms (*Pañca-mūrti-pratiṣṭhā*), the structure must be two-storeyed; in *Ṣaṇ-mūrti-pratiṣṭhā* i.e. the installation of six forms (five *Vyūha* forms and *Yogaśayana*), the structure must be three-storeyed; for *Nava-mūrti-pratiṣṭhā* i.e. the installation of nine forms (five *Vyūha* forms, *Yogaśayana*, Narasiṁha, Varāha, Nara-Nārāyaṇa), the structure must be three-storeyed.

The suitable structures (*vimānas*) are *Nalinaka*, *Aṣṭāṅga*, *Nandyāvarta*, *Caturmukha*, *Sarvatobhadra*, *Śrīpratiṣṭhitaka* and *Bṛhadvṛtta* and all of them must be created with the door of the main sanctum facing the east.[3] The worship of *Pañcamūrti* is essential in a human settlement where the *brāhmaṇa* inhabitants are from hundred to thousand.[4]

The structure has three storeys, four *mukhas* (*bhadras* = large projections with deep niche-like cells) on four cardinal directions on the ground floor. The middle part of the ground floor is made solid in order to support the floors above. Including a sanctum (*garbha-gṛha*) on the middle storey and four on the main directions, the structure has five sanctums (*garbha-gṛha*).[5]

The temples may have three, five or seven *prākāras* (protecting walls/enclosures).[6] In the first enclosure, Garuḍa should be depicted in standing or *svastika* posture facing western direction towards God; Īśāna, Sūrya, Śakra (Indra) and Agni, facing west, are on the eastern side; Guha,

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[1] Vidyut is younger brother of Aruṇa, according to Marīci (*VAK*.44. p.299).
[2] The term Apsarodhipa is used in *VAK*.44 p.299.
[3] *KJK*.77 p.145; *KLA*.18.66–7a; *SAA*.37.9–10a.
[4] *Ibid.*, 77 p.145; *KLA*.18.5.
[5] Marīci (*VAK*.35 p.244) details the designing and technique of the three-storeyed structures.
[6] *KJK*.77 p.146.

Durgā and Yama, facing north, are on the south; Nirṛti, Budha, Varuṇa and Vāyu, facing the east, are on the west; Brahmā, Kubera, Viṣvaksena, facing south, are on the north. Outside the entrance of the first enclosure, Vighna (Vakratuṇḍa), facing north, is on the right side; and Śeṣa (Ananta), facing south, is on the left parallel to Vakratuṇḍa. In the second enclosure (*āvaraṇa*), Cakra is placed facing the temple; Dhvaja and Śaṅkha are outside the gate and *Bhūtapīṭha* is the next.

In *Trimūrti-pratiṣṭha*,[1] the three forms viz. Puruṣa, Satya and Acyuta are installed in the temples. However, the first two should not be established alone. Aniruddha can be installed alone or alongwith ten incarnate (*avatāra*) forms.[2] The provision for the installation of Aniruddha in a separate shrine could have promoted some individual temples to him, for instance, Pravālavarṇa (Pavalavaṇṇan in Tamil[3]) temple at Kanchipuram, belonging to the period prior to Tirumaṅkai Ālvār. The *dhruva* icon is depicted sitting on Ananta's couch under the canopy of snakehoods (Plate XVI-c). The *dhruva-bera* is not accompanied with the consorts. Aniruddha is the only form of Viṣṇu with the complexion of *pravāla* (coral). Therefore, the deity in the temple, called Pravālavarṇa (Pavalavaṇṇan), can be taken as Aniruddha. In such, this is the only temple to house Aniruddha following the *Vaikhānasa* sanction.

The installation of four forms viz. Puruṣa, Satya, Acyuta and Aniruddha is *Caturmūrti-pratiṣṭhā*;[4] it is *Pañcamūrti-pratiṣṭhā* in addition of Viṣṇu; addition of Yogaśayana makes it *Ṣaṇmūrti-pratiṣṭhā*; and in *Navamūrti-pratiṣṭhā*, Nara-Nārāyaṇa, Narasiṁha and Varāha are included.

In *Pañca-mūrti-pratiṣṭhā* (single-storeyed structure facing east),[5] *dhruva* icon of Viṣṇu (Ādimūrti) in *bhoga-āsana* is installed in the *daivika-bhāga* in the sanctum; as the *kautuka* icons of all five forms must be four-armed Viṣṇu, one *kautuka* icon is installed in the *brahma-bhāga*; other *kautuka* icons, representations of other four forms though identical in appearance, are installed around the sanctum in the niches (*alindra/koṣṭha*) existing on the right side of the *dvāra* (entrance) of the sanctum and the three on south, west and north which are meant for the *kautuka* icons of Puruṣa, Satya, Acyuta and Aniruddha.

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[1] *KJK*.77 p.146–147.
[2] *Ibid.*, 37 p.68.
[3] The term Pavaḷavaṇṇa appears for the first time in Tirumaṅkai Āḻvār's hymn (*Tiruneṭuntāṇṭakam*, 9) praising the Lord of this temple.
[4] *KJK*.77 p.146; *PRA*.3.145b–147, 56–157a.
[5] *VAK*.32 p.246.

In *Pañca-mūrti-pratiṣṭhā* (two-storeyed structure),[1] in the sanctum in the middle of the upper floor, the icon of Viṣṇu (Ādimūrti) is installed; the icons of Puruṣa, Satya, Acyuta and Aniruddha are installed in the four *garbha-gṛhas* existing on four cardinal directions on the lower *tala*. In case the lower *tala* is to be made blind solid for the support of the upper *tala*, niches (*koṣṭhas*) of larger size are made on four cardinal directions especially the eastern one with *mukha-maṇḍapa*. The icons of Puruṣa, Satya, Acyuta and Aniruddha, with or without the consorts, are installed starting from the east in order.

In *Ṣaṇ-mūrti-pratiṣṭhā* (two-storeyed structure),[2] the icon of *Yogaśayana* is installed on the upper floor; the icon of Viṣṇu (Ādimūrti) is set in the main sanctum on the lower *tala*; the icons of Puruṣa, Satya, Acyuta and Aniruddha are installed on the ground floor in the niches (*koṣṭha* or *alindra*) existing adjacent to right side of the *dvāra* (door) and other three direction.

In *Ṣaṇ-mūrti-pratiṣṭhā* (three-storeyed structure),[3] the icon of *Yogaśayana* is installed on the top floor; the icon of Viṣṇu (Ādimūrti in *bhoga-āsana* aspect) is set up on the middle floor; the icons of Puruṣa, Satya, Acyuta and Aniruddha are installed on the ground floor in the different sanctums on cardinal directions.

In *Nava-mūrti-pratiṣṭhā* (three-storeyed structure), there are four sanctums on the ground floor on cardinal directions meant for Puruṣa, Satya, Acyuta and Aniruddha from east onwards in order. All these four sanctums, with the floor level elevated by *adhiṣṭhāna*, have *sopāna* (staircase) facing the respective direction with *sopāna-bhitti* (stair-wall). Lakṣmī bathed by the elephants (Dvāralakṣmī or Gajalakṣmī) is on the external side of eastern *sopānabhitti*; Vāgdevī is depicted on the southern *sopānabhitti* (Plate LIII-d); Manmatha is represented on the western *sopānabhitti* (Plate XLVII-b); and the sage Mudgala is depicted on the northern *sopānabhitti* (Plate XLVII-c).

On the middle floor, the main sanctum in the middle facing east is for the installation of Viṣṇu (Ādimūrti) on *siṁhāsana*. Three niche-like cells around the main sanctum exist on other three cardinal directions. In southern niche (*koṣṭha* or *alindra*), Nara and Nārāyaṇa are depicted in standing stance facing the south. Clustering divinities are Brahmā, Śaṅkara, the worshiping ascetics, the fanners Kāminī and Vyājinī, Sūrya and Candra; and Cakracūḍī and Śaṅkhacūḍi are the doorkeepers. In western *alindra*,

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[1] *Ibid.*, 32 p.245.
[2] *Ibid.*, 32 p.245.
[3] *Ibid.*, 32 p.245.

Narasiṁha is depicted in *yogāsana* posture with cloth-band (*yoga-paṭṭa*); he is flanked by Brahmā, Śaṅkara and worshipping seers, Sūrya and Candra; and Caṇḍa and Pracaṇḍa are the doorkeepers. In the northern *alindra* occurs Varāha facing the north flanked by Candra on the right, Haleśa on the left, worshiping ascetics, Brahmā and Śaṅkara, on the posterior wall above Sanaka, Sanatkumāra, Candra and Sūrya; and Durgā and Vighneśa are the doorkeepers.

On the top floor, Viṣṇu is depicted in *yogaśayana* aspect. In addition to all usual members, Kalkī and Sanaka are on the right side and Bhāratī and Sanatkumāra are on the left side; the personified *Vedas* are depicted on the posterior wall above; and the doorkeepers are Gaṅgā and Yamunā on the first door and Sura and Sundara on the second door.

The only temple with the features of *Nava-mūrti* is the Sundaravarada Perumāḷ temple at Uttaramerur belonging to the period of Pallava ruler Nandivarman II Pallavamalla. The temple is designed and constructed exactly following the prescriptions of *Vimānārcanākalpa* of Marīci. The architectural feature of this temple is astonishing. All sculptural and architectural features are followed here. However, the icons of Nara-Nārāyaṇa, to be depicted in standing stance,[1] are represented in sitting posture and this, it appears, is on account of the height of the cell where the sculptor probably wished to maintain the proportionate size of the icons correspondingly to other icons i.e. seated Narasiṁha and seated Varāha installed on the western and northern niches (*koṣṭha*) on this same floor.

The dimension[2] of the *dhruva* icons of all forms is based on the height of door-frame, pillar or the *aṅgula* of *yajamāna*. The height of the icons of Viṣṇu's consorts is the level of ear (*karṇānta*) or shoulder (*bāhvanta*) of that of Viṣṇu. The icons of the sages and the attendant deities are to the same height or one third or half of the height.

It is to be noted that the *dhruva-bera* of Ādimūrti i.e. Viṣṇu represents all the four *Vyūha mūrtis* in case their icons cannot be installed.[3] During the time of all rituals such as *nityahoma*, *balidāna*, *snapana* and *utsava*, the power is partly carried onto the *kautuka* icons of *Vyūha* forms and the same is returned to the *dhruva* image of Viṣṇu after the completion of rituals.[4]

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[1] *Ibid.*, 36 p.249: *'dakṣiṇāmukhau naranārāyaṇau sthitau'*.
[2] *Ibid.*, 36 p.249.
[3] *Ibid.*, 32 p.246.
[4] *Ibid.*, 32 p.247.

There are some provisions to depict the *Vyūha* forms in some parts of the temple. Puruṣa's image in *sukhāsana* posture may be set up on the eastern side of *gala* (*kaṇṭha*) part of *vimāna* (superstructure) above the *garbha-gṛha* of the main shrine.[1]

Twenty-four forms of Viṣṇu

The *Vaikhānasa Āgamic* treatises do not individually deal with the twenty-four forms of Viṣṇu as described in *Vyūha* concept of *Purāṇas* and *Pāñcarātra Āgamas*. However, the twelve names of Viṣṇu (*Keśavādi*) are used in the treatises. Viṣṇu, with any other *āyudhas* except *śaṅkha* and *cakra*, is not found depicted in South India upto 8th century AD. The Panels of Viṣṇu in Narttamalai (Pudukkottai district, Tamil Nadu) is remarkable evidence of the development of *Vaiṣṇavism* in the region of Muttaraiyars. Twelve relief figures of Viṣṇu represented in *samapādasthānaka* standing pose, six on the right side (Plate IV-b) and six on the left side (Plate IV-a) of the *dvāra* (entrance of supposed to be *garbha-gṛha*) indicate the spread of *vyūha* concept in South India. Therefore, the tradition of *Prakirṇādhikāra* must have included the twenty-four forms of Viṣṇu. These forms are identified and differentiated from the other on account of the permutation and combination of the main attributes *Cakra*, *Śaṅkha*, *Gadā* and *Padma* which are common also in the other works such as *Agni-purāṇa*, *Pādma-saṁhitā*, *Vāyu-purāṇa*, *Ahirbudhnya-saṁhitā* and *Rūpamaṇḍana*, which deal with the iconographic aspects of Visnu. Only in the *Vaikhānasa* work called *Prakirṇādhikāra* of Bhṛgu, one can find also other attributes viz. *asi*, *dhanus* and *khaḍga* which are associated with some of the forms. Some of the forms may have the attributes in the same way but their complexion of the body differentiates them. All the forms must be fashioned in *uttama daśa-tāla* measure (124 *aṅgulas*).

Prakīṇādhikāra[2] details: Keśava is of golden complexion and his appearance must be soft. This one in the standing posture may be accompanied with his consorts. Bedecked with all sorts of ornaments especially made of pearls, this four-armed image holds *śaṅkha*, *cakra*, *gadā* and *padma*. Nārāyaṇa is of the hue of thick cloud and clothed in yellow. Adorned with the ornaments of gems, he is depicted holding *śaṅkha*, *padma*, *gadā* and *asi* in his four hands. Nārāyaṇa is also depicted as Lakāmīnārāyaṇa seated on the shoulder of Garuḍa or on the couch of Ananta. In such, *cakra* and *śaṅkha* are held on the right and left back hands respectively whereas his front right bears *abhaya* gesture and his left one embraces goddess Lakṣmī seated on his left thigh. If Lakṣmī is

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[1] *PRA*.6.17–18a.
[2] *Ibid.*, 17.1–37.

depicted seated on his right thigh, the front hands must be in vice-versa possibly with the left hand in *varada* gesture. Garuḍa and Lakṣmī must be fashioned in *navārdha-tāla* (114 *aṅgulas*) and Lakṣmī in *pañca-tāla* (60 *aṅgulas*) proportionate to the measures of Nārāyaṇa. Mādhava has the complexion of the (blue) lily and puts on multi-coloured dress. The attributes held by him are *cakra*, *cāpa*, *gadā* and *asi*. Govinda is of *pāṇḍura* hue and he is depicted bearing *gadā*, *śaṅkha*, *cakra* and *padma*. Viṣṇu, adorned with all sorts of ornaments, is of the complexion like blue lily and puts on the dress in yellow. *Śaṅkha*, *cakra*, *padma* and *gadā* are his attributes. Madhusūdana holds the attributes same to Viṣṇu but differentiated from the latter by his complexion like red lily. Trivikrama, four- armed one, is equal to the former in holding the attributes but his identification is by blue/black complexion. Vāmana, the one in the disguised form, is of golden hue and is depicted with *gadā*, *śaṅkha*, *cakra* and *padma*. Alternatively, he may be depicted in the form of child with two hands holding *daṇḍa* and *kamaṇḍalu* applicable to the *brahmacārins*. In the form of Dadhivāmana, an interesting form mentioned only in *Prakīrṇādhikāra*, he is of white complexion with two hands holding in his hands a pot filled with the food mixed with the curds. The four-armed Śrīdhara is of *sitāsita* hue and is represented with Kaumodakī (*gadā*), *śaṅkha*, *cakra* and *padma*. Hṛṣīkeśa resembles Śrīdhara in attributes but is different by his dark complexion. Padmanābha, the consort of Ramā, has the complexion like *sitamecaka*. He bears *āyudhas* viz. Kaumodakī (*gadā*), *cakra*, padma and *śaṅkha*. Dāmodara, of the complexion of *sitagaura*, holds in his hands *padma*, *śaṅkha*, *gadā* and *cakra*.

Saṅkarṣaṇa, the essential support of all and the ancient, is of bright white hue and he is depicted with *śaṅkha*, *cakra*, *padma* and *gadā*. Vāsudeva has the complexion of rising sun (*taruṇa-āditya*) and holds *śaṅkha*, *cakra*, *gadā* and *padma*. Alternatively, he may be depicted with the colour of moon or jasmine. Pradyumna, the mighty one, depicted holding *cakra*, *śaṅkha*, *gadā* and *padma*, is of golden hue. Aniruddha, of golden hue, is decked with variety of ornaments and he holds *śaṅkha*, *cakra*, *dhanus* and *khaḍga*. He is the lord of lords. Puruṣottama is of *sitāsita* complexion and he bears *śaṅkha*, *cakra*, *gadā* and *padma*. Adhokṣaja has the complexion of the conch and he holds *cakra*, *śaṅkha*, *gadā* and *padma* on his hands. Gold-complexioned Narasiṁha holds *śaṅkha*, *padma*, *gadā* and *cakra*. Acyuta, with the complexion of *sitamecaka*, holds *gadā*, *padma*, *cakra* and *śaṅkha*. Janārdana is of blue complexion and he holds *cakra*, *śaṅkha*, *gadā* and *padma*. Upendra has the colour of thick cloud and he holds *śaṅkha*, *cakra*, *gadā* and *padma*. Hari is of *pāṇḍura* complexion and adorned with all sorts of ornaments. He holds *śaṅkha*, *padma*, *gadā* and

cakra. Kṛṣṇa has the complexion of cloud and he holds *śaṅkha*, *cakra*, *gadā* and *padma*.

The treatise i.e. *Prakīrṇādhikāra*, like other aforesaid texts, does not clearly state the order of the *āyudhas*. The system of starting from the lower right hand (*dakṣiṇādhaḥ karādiṣu*) may be followed which is normal in all the texts dealing with the twenty-four forms of Viṣṇu. The text states that the temples for these twenty-forms are same as that of Viṣṇu.

Vāsudeva (*Pañca-vīras*)

There are two groups found in *Vaikhānasa* treatises viz. Daivika-vāsudeva and Mānuṣa-vāsudeva. While Viṣṇu is human form, he is called Mānuṣa-vāsudeva and, in his divine form, he is Daivika-vāsudeva.[1]

Daivika-vāsudeva is in the celestial Abode and the other is manifestation (*vibhava*) in the world. This concept of sub-*vyuha*, new to the *Vaikhānasa* tradition, obviously, was prevalent in South India during the *Saṅgam* period itself whereas the major *Vyūha* in *Pāñcarātra* tradition was prevalent mainly in North India.

Kāśyapa states, "These five are known as *Pañcavīras*". The word '*vijñāyate*' in this context very well suggests that he is referring to other customs prevalent in other parts but not sanctioned in *Vaikhānasa* system. It is one of the instances of *Vaikhānasa* system accommodating other non-*Vaikhānasa* features in it. Moreover, the prescription of allotting temples on the river-bank, sea-shore or any isolated or separate place once again confirms the attitude of the *Vaikhānasa* tradition, for this tradition always prescribes all *āgneya* and *tāntrika* ritualistic practices only in such places especially in case of *Pāñcarātra* tradition.[2] However, the tradition was responsible to bring such practices in the circle of *Vaikhānasas*[3] and,

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[1] *KJK*.86 p.163; *SAA*.61.1b.

[2] Such places, according to *Vaikhānasa* treatises, are meant for *Viraha* or *Ābhicārika* forms as well as the system of *Pāñcarātra* sect (*KLA*.41.4b–5).

[3] One can find in many places in *Vaikhānasa* works which criticize the *Pāñcarātra* practices and advocate to convert the *Pāñcarātra* temples to *Vaikhānasa* tradition. However, it is not sure whether this concept remained in the earlier period. It appears the hostility might have been on account of professional (livelihood) aspects. The *Pāñcarātra* tradition had developed well on philosophical grounds and, on account of flexibility and accessibility to the people of all walks of life, it became more prominent and popular all over India including South India on the southern side of the river Godāvarī, the only region for the *Vaikhānasa* tradition which was confined to only the *brāhmaṇas* of *Vaikhānasa-sūtra*. This could have been another plausible reason as to why the *Vaikhānasa* tradition was opposed to *Pāñcarātra* tradition but tried and succeeded in accommodating such customs with modifications in consonance with *Vaikhānasa* injunctions.

therefore, sanctions the installation of this group in separate shrine but with the *mantras* applicable to the five-fold *Vyūha* forms of Viṣṇu. Moreover, it is to be noted that the *kautuka* icon must be of four-armed Viṣṇu and is to be set up in the *brahmapada*, for, according to *Vaikhānasa* system, either *dhruva-bera* or *kautuka-bera* must be in the sanctum if not both. In short, the *Vyūha* of *Pāñcarātra* tradition becomes sub-*vyūha* in *Vaikhānasa* tradition.

Mānuṣa-vāsudeva

The icon of Vāsudeva is placed in the middle. Like human form, Vāsudeva, fashioned in *madhyama daśa-tāla* measure, is two-armed holding *cakra* and *śaṅkha*. He has *śyāmala* complexion and adorned with *kirīṭa-makuṭa* and other ornaments.

In the row of the six members of Vāsudeva group, the icon of Vāsudeva occupies the centre. Generally the icon of the main deity is placed exactly in the middle with reference to the *dvāra* i.e. the icon is placed in such a way that the legs are positioned on either side of *brahma-sūtra*.[1] Here, the icon of Vāsudeva is placed on the left side of the middle *brahma-sūtra*[2] in order to place the icon of Rukmiṇī on the right side of the same;[3] in such arrangement two icons on each side balance the establishment.

Rukmiṇī is on the right side of Vāsudeva; Balabhadra is on the right side of Rukmiṇī; Pradyumna is on the right of Balabhadra; Brahmā is depicted next to the sidewall on the right. On the left side of Vāsudeva, Aniruddha and Sāmba stand in order. Garuḍa, in *nava-tāla* measure, is next to left sidewall parallel to Brahmā. All of them must be depicted in standing stance and their icons must be placed in *mānuṣa-pada* of the *garbha-gṛha*. All of them may also be depicted in *kautuka* form. *Dhruva* icon of four-armed Vāsudeva or *kautuka-bera* of four-armed Viṣṇu is placed in the *brahmapada*.

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[1] The line drawn exactly in the middle of the *garbha-gṛha* from east to west (in case the temple faces the east) is called *brahma-sūtra*; the line drawn from south to north is called *soma-sūtra*.

[2] *KRA*.30.51b.

[3] Besides the aesthetic approach, the icons of Vāsudeva and Rukmiṇī placed in the sanctum at the same level indicates the coordinative nature of Viṣṇu and Śrīdevī who are indeed *Puruṣa* and *Prakrti* respectively. Moreover, the presence of Brahmā, recipient and deliverer of Knowledge and Garuḍa, embodiment of Vedas add some thing special to this group.

All of them are two-armed and Brahmā is four-armed. Rukmiṇī holds a lotus in her left hand and her other hand is *prasārita*. Balarama[1] holds *hala* (plough) and *musala* (pestle). Pradyumna holds *kṣurikā* (dagger) or *dīrghakṣura* (sword) in the right hand and his left hand is in *kaṭyavalambita* pose. Brahmā, fashioned in *daśa-tāla*,[2] has four heads and four hands. Aniruddha holds *khaḍga* and *kheṭaka*[3] in his hands. Sāmba[4] holds *daṇḍa* in his left hand and his right is in *utthāna* or *dāna* gesture. According to another reading of Marīci, he holds a puppet or stick (*dāruka*[5]) in his right hand.

Rukmiṇī has golden (*svarṇa*) complexion and is adorned with *kirīṭa*, red garments and her usual attires; Balabhadra has white (*śveta*) complexion and clothed in blue (*nīla*); Pradyumna is of red complexion and he wears yellow silken garments; Aniruddha with the complexion of *pravāla* or *agni* (coral or fire) wears *puṣpa-ambara* (variegated garments); Sāmba has blue (*nīla*) complexion or like blue-cloud (*nīlāmbuda*) and is clothed in white.

Kriyadhikāra[6] details this under the name of *Pañcavīra*. Two-armed Vāsudeva holds *cakra* and *śaṅkha*. His face is pleasant with the eyes broad like the lotus-petal. He is of *śyāmala* complexion and is clothed in yellow and well ornamented. On his right, there stands Rukmiṇī of *śyāma* complexion with shining red garments. In addition to wearing *yajñasūtra*,[7] she wears the ear-ornament called *tāṭaṅka* on her right ear and *makara-kuṇḍala* on her left. Her right leg is slightly bent whereas her left one is placed straight apparently in *sthitakuñcita* fashion of standing. Baladeva, of white complexion, stands on the right side of Rukmiṇī. He, decked with all sorts of ornaments, is two-armed. His right hand bears *abhaya* gesture and his left hand is in *uddeśa* pose. On his right but against the wall, there stands Brahmā with two hands, the right one in *abhaya* gesture and the left in *kaṭyavalambita* pose. He faces the north. On the left of Vāsudeva, two-armed Pradyumna is present. His right hand bears *abhaya* gesture whereas his left one is in *kaṭyavalambita* gesture. He is of *śyāma* complexion and well ornamented. Next to the left wall i.e. on the left of Pradyumna, Sāmba

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[1] In *KLA*, the word '*balinam*' should be '*halinam*' meaning 'possessor of *hala*'.
[2] The image of Brahmā may be in *kaniṣṭha daśa-tāla* or *madhyma daśa-tāla* equal to that of Vāsudeva.
[3] *Kheṭaka* is mentioned in another reading of *SAA*. p.549.
[4] In some readings, the word 'Sāmbava' is used instead of 'Sāmba'.
[5] The term '*dāruka*' means both 'a small object made of wood' or 'wooden stick'.
[6] *KRA*.30.46–69.
[7] Here we come across for the first time a female deity wearing *Yajñasūtra* in *Vaikhānasa* treatises.

stands facing the south. His right hand is with *varada* gesture and his left one in *kaṭyavalambita* pose. On his front side, Aniruddha of coral hue is present with two hands bearing *abhaya* and *kaṭyavalambita* gestures on the right and left hands respectively. He too faces the south. Next to him, Annaprajāpati, in the form of *bhūta* with two or four hands, stands facing the south. An image of four-armed Viṣṇu, fashioned in *uttama daśa-tāla* measure, must be placed in the *brahmapada* i.e. in the middle. The image may be accompanied with that of the consorts Śrīdevī and Bhūdevī.

Of course, the images of Brahmā, Sāmba, Pradyumna and Annaprajāpati are placed in *pārśvāgataparāvṛtta* or *bhittisthāna* position with reference to the central figure i.e. Vāsudeva. Vāsudeva and Balarāma are in *daśa-tāla* measure probably in *madhyama daśa-tāla* whereas Brahmā and others are fashioned in *navārdha-tāla*. The images of Vāsudeva and Balarāma have the height of 7/8 of the total height of the sanctum sanctorum; Pradyumna has the height to the ear-level (*karṇānta*) of Vāsudeva; Rukmiṇī is to the height of Vāsudeva's nose level (*nāsānta*); Aniruddha is to the height of shoulder level of Vāsudeva (*hikkānta*); and Brahmā has the height equal to Vāsudeva.[1]

Suitable structures[2] for the installation of Mānuṣa-vāsudeva group are *Dīrghaśālā* and *Gopurākāra* and the worship brings prosperity, fame, valour, courage, and so on.

Daivika Vāsudeva[3]

According to Marīci, the image of Vāsudeva must be depicted seated on the *siṁhāsana*. Here Vāsudeva, fashioned in *daśa-tāla* measure, is four-armed and is accompanied with Śrīdevī and Bhūdevī as applicable to His divine form.[4] He holds *cakra* and *śaṅkha* on the backhands. The front right hand bears *abhaya* gesture and the left is in *kaṭyavalambita* pose. He is adorned with red (*rakta*) garments and *kirīṭa* and other ornaments. Balabhadra, Pradyumna, Aniruddha and Sāmba are present with or without *āyudhas*. They are optionally accompanied with their consorts – Balabhadra with Revatī of red hue, Pradyumna with Rohiṇī of blue (*nīla*) complexion, Aniruddha with Ramā or Rāmā[5] of *śyāma* complexion, and Sāmba with Indukarī of yellow complexion. All the

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[1] It seems an error in the text of *Khilādhikāra*. Brahmā with nine-and-half *tāla* measure hardly becomes equal to Vāsudeva fashioned in *daśa-tāla* either *adhama* or *madhyama* grade, because of difference of two to six *aṅgulas*.

[2] *KJK*.86 p.163; *KLA*.19.213bc; *SAA*.61.11b.

[3] *KJK*.86 p.163; *KLA*.19.215–220; *SAA*.61.12–21a; *VAI*.61 p.206; *VAK*.60 p.385.

[4] As per the consecration *mantras*, the consorts are Rukmiṇī and Satyabhāmā, according to *Khilādhikāra* (19.223–224).

[5] Rao's reading mentions the name 'Uṣā' (*EHI*. II.2. p.65).

female divinities are depicted holding lotus or any flower in one hand and other one dangling down (*prasārita*).

The suitable structures[1] to establish Daivika-vāsudeva group are *Somacchanda* or *Bṛhadvṛtta* and the worship of Daivika-vāsudeva is meant for the promotion of the family, longevity, health, wealth, enjoyment, fame etc.

Section C
Avatāra (Incarnate) Forms of Viṣṇu

Of the five forms of Viṣṇu,[2] *Vibhava* is the third stage whose incarnations are in different forms and for different actions.[3] This stage gets a special place in the iconography. The *Bhagavad Gītā*, the earliest literary evidence on *avatāra* concept, states that the Lord descends in this world for uplifting the *dharma* when *adharma* prevails and this clearly indicates the purpose of the incarnations of Viṣṇu. Bhṛgu states that the lord Hari (Nārāyaṇa) is one but is pleased by the worship of any of his forms[4] which is almost same as the statement of Kṛṣṇa and the *Āḻvārs*.

The term '*prādurbhava*', an equivalent for the number 'ten', used in the iconometry of *Vaikhānasa* texts clearly indicates that the number of *avatāras* is only ten by the time of the final version of the texts. *Prakīrṇādhikāra* enumerates only ten forms; *Vāsādhikāra* states the same but prescribes the inclusion of Buddha alongwith Kṛṣṇa.[5] However, this work is silent about which form is to be excluded in the list of ten. According to Marīci, all the ten stereotyped incarnate forms are '*prādurbhāva*'.[6] Kāśyapa refers to all authors and mention all the ten forms as '*prādurbhāva*'.[7] According to Bhṛgu (*Khilādhikāra*) and Atri, the first five *avatāra* forms (Matsya to Vāmana) are '*āvirbhāva*' and the rest (Jāmadagnya to Kalkī) are '*prādurbhāva*'.[8] It appears that the terms '*āvirbhāva*' is applicable for the temporary or on-spot incarnations whereas the '*prādurbhāva*' is applicable for the incarnations with complete life (*pūrṇa-avatāra*) from childhood. As per *Kriyādhikāra*, the ten *avatāras* are '*prādurbhava*' and the '*āvirbhāva*' forms are Trailokyamohana

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[1] *KJK*.86 p.163; *KLA*.19.214b; *SAA*.61.12b.
[2] The five forms are *Para*, *Vyūha*, *Vibhava*, *Arcā* and *Antaryāmī*.
[3] *PRA*.33.21b–22.
[4] *KLA*.19.4b–5a.
[5] *PRA*.13.4b–5a; *VĀS*.4b–5a.
[6] *VAK*.21 p.141.
[7] *KJK*.79 p.151.
[8] *KLA*.19.1b–3; *SAA*.58.2–3.

(Gajendramokṣaṇa) and Hariśāṅkara (Hari-hara or Haryardha).[1] Trailokyamohana (Gajendramokṣaṇa), Sūrya-maṇḍalāntastha-mūrti (the best of all), Kṣīrārṇavasthamūrti, Śrīdhara, Viśvarūpadhara and Hariśāṅkara (Hari-hara) are the forms of '*āvirbhāva*'.[2]

The inscription at *Parameśvara Mahāvarāha Viṣṇu-gṛha* (Ādivarāha cave temple) at Mamallapuram, the earliest epigraphical enumeration of incarnations, does not include Kṛṣṇa but Buddha.[3] Thus, it becomes evident that by this time the list of incarnations came to be of standard ten with or without Kṛṣṇa who occupied a prominent place in the list obviously with the influence of the *Mahābhārata* and the hymns of *bhakti* literature of *Āḻvārs* of South India. Tirumaṅkai Ālvār, contemporary of the Pallava ruler Nandivarman II Pallavamalla and the last of all *Āḻvārs*, while praising the lord at Tirukkaṇṇapuram, enumerates all the ten *avatāra* forms and this hymn alone mentions all the ten forms together.[4] It is also clear that the concept of ten *avatāras* as major ones was prevalent by this time which could have influenced the authors of *Vaikhānasa* works to confine themselves to ten. The earliest plastic art form of Anantaśayana at Badami too contains only ten *avatāra* forms but with Buddha and without Kṛṣṇa. Moreover, the 39 or 24 forms of Viṣṇu enumerated in the *Pāñcarātra* and *Purāṇa* texts are different forms of Viṣṇu either to be included as *vyūha* (emanatory) or as minor forms. By the time of *Bhāgavata-purāṇa*, a work ascribable to 9th century AD[5] and originated in the Tamil country is one of the best examples for the inclusion of many forms which are included in the *Vaikhānasa* works as well as the hymns of the *Āḻvārs*. As already stated earlier, the *Vaikhānasa* authors have included many forms of Viṣṇu available in *Pāñcarātra* and early and contemporary *Purāṇas* but not with the grade on par with Viṣṇu, the Supreme One in the *Vaikhānasa* works (where Nārāyaṇa is emanatory form of Viṣṇu) whereas Viṣṇu and Nārāyaṇa are identical in other texts. That is why, *Pañca Vṛṣṇins* (Vāsudeva, etc), very prominent in the *vyūha* concept of *Pāñcarātra* texts, are included in the *Vaikhānasa* works as *Pañca-vīras* or Mānuṣa Vāsudeva in whose installation and worship *Kautuka-bera* of four-armed Viṣṇu is necessary and the temple allotted to them should be on the sea-shore, hills

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[1] *KRA*.11.141b–142a.

[2] *KLA*.19.244–271.

[3] *SII*.XII.No.116 : *Matsyaḥ kūrmo varāhaśca nārasimhaśca vāmana[ḥ] [I]*
Rāmo rāmaśca rāmaśca buddha[ḥ] kalkī-ca te daśa [II]
This is the earliest evidence on the incarnations of Viṣṇu found in Tamil Nadu (K.R. Srinivasan, *CTP*, p.173).

[4] *Periya Tirumoḻi*, 8.8.10. This decade details all the ten *avatāras* of Viṣṇu.

[5] J.N. Banerjea, 'Śrīmad Bhāgavata The place of its origin', *Indian Historical Quarterly*, Vol.27, No.1, 1951, pp.138–43.

and forests – the grade prescribed for the forms with *vīra* (heroic) aspect like Jāmadagnya and Balarāma. It is, in the words of *Vaikhānasa* authors, *āgneya* or *Tāntrika* system of worship which is against the *saumya* or *sāttvika* method of *Vaikhānasa* system.

The hymns of the *Āḻvārs* include also the minor forms like Haṁsa (swan) and Hayagrīva, the form assumed by Viṣṇu to instruct the Vedas to Brahmā. However, these forms are not included in the list of *avatāras* of Viṣṇu in the *Vaikhānasa* works. Probably these do not have high merit like other forms.

The *Vaikhānasa* treatises detail all the ten *avatāras* and also the structures for the installation and worship. At the same time, the prescriptions and gradation of the forms in *sāttvika* and *raudra* aspects could have been the main reason for non-availability or absence of the individual (*svatantra-ālaya*) or subordinate temples (*āśraya-ālaya*) for Jāmadagnya (Paraśurāma), Balarāma and Kalkī in addition to Kṛṣṇa whose *dhruva* image is rare in the main temple, as his measurement does not exceed *nava-tāla*.

It is to be noted, amongst the ten *avatāra* forms of Viṣṇu, that obviously the influence of the *Āḻvārs* had been instrumental for the installation of metal images of Kṛṣṇa (Navanīta-nartana, Kāliya-nartana and Bālagopāla) in the temple in the main shrine or sub-shrine though not as *dhruva-bera*.

Matsya

The incarnation of Viṣṇu as Mastya (fish) is the first one in the major list found uniformly in the Indian literature as well as the treatises of *Vaikhānasa* system. Bhṛgu mentions that the constellation *Śravaṇa* in the month of *Aśvayuk* is the day of incarnation of Matsya form.[1] The *Vaikhānasa* treatises prescribe the installation of icon of Matsya along with that of Kūrma.[2]

Two legends of Matsya available here cause two types of fish form. However, Kāśyapa particularly differs from others in that he does not mention any second form.[3] The following episodes are connected to the two forms of the Matsya.

The legend of Matsya is presented in *Kriyādhikāra* thus: When the four-faced Brahmā, appointed by Viṣṇu to create everything, became arrogant, Viṣṇu created two demons viz. Madhu and Kaiṭabha who

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[1] *KRA*.18.144b–145a.
[2] *KJK*.37 p.68; *KLA*.19.7b; *SAA*.58.9a.
[3] *KJK*.79 p.152.

troubled Brahmā, seized the *Vedas* from him and disappeared in the ocean. At the request of Brahmā, Viṣṇu incarnated as *matsya* (huge fish), killed the two demons and handed over the *Vedas* to Brahmā.[1]

According to *Prakīrṇādhikāra*,[2] Viṣṇu created Brahmā in His time of creation and He taught the latter the *Vedas*, the key-material for the protection of the worlds. The demons like Madhu used to take away the *Vedas* from Brahmā. On one occasion, a demon Somaka, powerful in battle, took away the Vedas and disappeared into the sea. Viṣṇu appeared in the form of a huge fish, killed the demon and returned the *Vedas* to Brahmā.

Kāśyapa[3] informs that at the time of cosmic dissolution (*pralaya*), Viṣṇu incarnated in the form of a huge *matsya* (fish) to absorb the entire water (*pralaya-jala*) in order to create the worlds once again.

As per another legend,[4] during the cosmic dissolution that lasted for the period of many *yugas*, the earth remained submerged under water. Viṣṇu incarnated as a huge fish (*matsya*) and absorbed the water through the pores of hairs. Subsequently, he created everything again and once again sustained the *Vedas*.

The episode of the second form is that Viṣṇu incarnated as Matsya to sustain the Vedas that had been lost during the interim dissolution. In this form, Viṣṇu once again taught the *Vedas* to Brahmā.[5]

Pāñcaratra Āgamic works speak of also Matsyānana or Matsyagrīva,[6] a theriomorphic form i.e. human body with the head of fish. However, the *Vaikhānasa* treatises speak of zoomorphic form alone i.e. exactly the form of fish.

The image of Mastya, to be fashioned in *uttama dvi-tāla*[7] (28 *aṅgulas*), is depicted on the red-lotus[8] or lotus-like seat[9] with the complexion of molten gold[10] in the full form of Matsya of first type. As per *Khilādhikāra*, the Matsya form has red complexion with golden hue on the

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[1] *KRA*.36.8–16a.
[2] *PRA*.13.5b–8.
[3] *KJK*.79 p.152.
[4] *KRA*.11.5b–6; *SAA*.58.5–7a.
[5] *KRA*.11.7.
[6] *Parāśara saṁhitā*.27.5, 23, 27.
[7] *PRA*.13.10a.
[8] *KJK*.37 p.68; *KRA*.11.8b.
[9] *KLA*.19.8a.
[10] *KJK*.37 p.68; *KRA*.11.8a.

sides[1] in addition to the complexion of *bhinnāñjana*.[2] According to Marīci,[3] the image of Matsya has white (*śveta*) complexion with eyes and mouth in red and the fins/sides (*pakṣa*[4]) in black (*kṛṣṇa*) colour. The second type of Matsya has the complexion of *bhinnāñjana*[5] or *añjana*.

The image of Matsya may be established in the middle of *grāma*, *nagara*, *paṭṭana*, *kharvaṭa*, *senāmukha*, *kuṭika*, on the riverbanks and valley (*parvata-utsaṅga*) in the structures[6] viz. *Kumbhākara*, *Dīrghaśāla*, *Trikūṭa*, *Hastipṛṣṭha*, *Somacchanda*, *Nandyāvarta*, *Viṣṇucchanda* and *Maṇṭapa*. This helps the donor and worshipper to attain *vairāgya* (asceticism), *yoga* (union), *aiśvarya* (prosperity) and *abhyudaya* (promotion).[7]

In *Khilādhikāra*,[8] Bhṛgu refers to an authentic rule, probably prevalent before or during his time, that no separate place[9] is allotted to the image of Matsya but in the middle on the sixth *tala* (tier/floor) of *Nalīnaka-vimāna*. Moreover, the image of Matsya may be portrayed on the front side of any other structures (*vimāna*) on the left side of the entrance.[10] However, in *Prakīrṇādhikāra*, he insists on the temple of Matsya to be in the middle or on the western side of the village or town.[11] According to Kāśyapa, the image of Matsya can be set up on the eastern side of the one-twelfth part next to southeast direction i.e. next to the entrance in the *garbhagṛha* of *Bṛhadvṛtta-vimāna*.[12] An individual sub-shrine may be allotted on the right side of eastern entrance in the second *āvaraṇa* for Matsya together with Kūrma.[13]

As there exists a rule in the treatises that the *dhruva* image, fashioned in *daśa-tāla* measure alone, can be established as the main image

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[1] *KLA*.19.8b.
[2] *Ibid.*, 19.8a.
[3] *VAK*.21 p.142.
[4] The term '*pakṣa*' means both 'wings' and 'sides'. In case of fish, it means the fins the measurement of which is available in Marīci's work.
[5] *KRA*.11.8a.
[6] *KJK*.37 p.68, 79 p.152; *PRA*.13.9; *SAA*.58.10b–13a; *VĀS*.17.7.
[7] *KJK*.37 p.69; 79 p.152.
[8] *KLA*.19.5b–7a.
[9] The forms of Varāha, Narasiṁha and Trivikrama are allotted separate cells or niches in the temples as all these images have the measure almost equal to the other forms of Viṣṇu. It is practically difficult to set up the images of Matsya and Kūrma which are proportionately very small according to their basic measure of less than two *tāla*.
[10] *KLA*.19.7a; *VAK*.21 p.142.
[11] *PRA*.13.9a; *VĀS*.17.6b.
[12] *KJK*.37 p.68.
[13] *KRA*.17.39a.

in the sanctum sanctorum, it is difficult to find an individual temple for the Mastya form, exactly in the form of fish in *uttama dvi-tāla*[1] measure. There is a strict injunction that the *dhruva* image alone should be in the form of fish[2] whereas the *kautuka*,[3] *utsava*[4] and *snapana*[5] images must be in *uttama daśa-tāla* measure with four hands resembling the form of Viṣṇu. Kāśyapa also refers to some others who hold a contrary view regarding *dhruva* and *kautuka* images.[6]

A sculptural panel (Plate XXVI-a) next to that of Mohinī and Kūrma in the Vaikuṇṭha Perumāḷ temple appears to be of Matsya. As the panel is corroded due to weather, the features are not traceable excepting a human figure standing in the middle on a pedestal flanked with four figures on the sides.

A separate shrine or temple allotted to the form of Matsya is hardly traceable. However, one can find the beautiful image of Matsya housed in a separate sanctum sanctorum together with other *avatāra* forms in Puṇḍarīkākṣa temple at Tiruvellarai near Trichy, Saundararaja temple[7] at Tirumaliruncolai (Aḻakar Koyil) near Madurai, and in Daśāvatāra temple at Srirangam near Trichy (prior to 14th century AD).

Kūrma

The second form in the lists of Viṣṇu's major incarnations is Kūrma. The asterism *Śravaṇa* in the month of *Aśvayuk* is said to be the day of incarnation of Kūrma.[8] The image of Kūrma i.e. the form of tortoise is always prescribed to be set up alongwith that of Matsya.[9]

Two legends of Kūrma are available in *Vaikhānasa* works relating to two types of the same. First type is the form of Kūrma in order to bring back and support the large golden cosmic egg (*jagadaṇḍa*) which moved from its real place.[10] This episode is not found in any Purāṇic records. This could have been based on the view that *ādhāra-śakti* of the worlds is *ādhāra-kūrma* beneath all the worlds.

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[1] *PRA*.13.10a; *VĀS*.17.9b.
[2] *SAA*.58.14a.
[3] *KJK*.79 p.152; *KRA*.6.21a; *PRA*.13.10a; *SAA*.58.15b; *VAI*.57 p.195; *VAK*.21 p.142; 22 p.149; 55 p.364; *VĀS*. 17.14a.
[4] *KRA*.6.22; *SAA*.58.16a.
[5] *SAA*.58.16a.
[6] *KJK*.79 p.152.
[7] The original main shrine belongs to the period prior to 8th century AD. The sub-shrine of *Avatāras* is an addition probably in 11th or 12th century AD.
[8] *KRA*.18.144b–145a.
[9] *KJK*.37 p.68; *KLA*.19.7b; *SAA*.58.9b.
[10] *KJK*.79 p.152; *KRA*.11.10a; *SAA*.58.7b–9a.

The second legend is the well-known churning of the milky ocean in order to obtain nectar (*amṛta*). In this, Viṣṇu incarnated as a tortoise and supported mount Mandara which served as the churning rod/stick.[1] This is found in almost all the *Purāṇa* as well as Tamil literature of early period.

Some of the *Pāñcarātra* treatises mention this image also in hybrid form as Kūrmagrīva[2] (human body with tortoise head) and Nṛkūrma[3] (human head and tortoise body). The *Vaikhānasa* works speak of the zoomorphic form alone.

The *dhruva* image of Kūrma, fashioned in *eka-tāla*[4] (12 *aṅgulas*[5]) or *uttama eka-tāla*[6] (16 *aṅgulas*), should be placed in the *garbhagṛha* with the head on the door-side.[7] This image totally measures 16 *aṅgulas* wide and 8 *aṅgulas* in height; this must be depicted on square pedestal[8] but *padmāsana* (*padmapīṭha*) according to *Khilādhikāra*.[9] Marīci[10] describes the image as of white (*śveta*) colour on the dorsal side[11] and of five primary hues (*pañca-varṇa*) on other parts. However, the complexion is that of *bhinnāñjana* according to *Khilādhikāra*[12] and of *añjana* as per *Jñānakāṇḍa* and *Kriyādhikāra*.[13]

The image of Kūrma may be established on the riverbanks, seashore, valley (*parvata-utsaṅga*), forest and hilltop. The temple may be in the middle of *grāma*, *nagara*, *paṭṭana*, *kharvaṭa*, *senāmukha* and *kuṭika* and on any of the eight directions.[14] The suitable structures are *Nalīnaka*, *Kumbhākara*, *Trikūṭa*, *Hastipṛṣṭha*, *Somacchanda*, *Nandyāvarta*,

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[1] *KJK*.79 p.152; *KRA*.11.10b; *PRA*.13.14.
[2] *Hayaśīrṣa saṁhitā*, *Ādi*. 23.5b–8a (cf. *A Sourcebook of Vaiṣṇava Iconography*, p.278); *Parāśara saṁhitā*.29.4b–6a, 11–12.
[3] *Hayaśīrṣa saṁhitā*, *Ādi*.23.5b–8a (cf. *op. cit.*, p.278).
[4] *PRA*.13.16a.
[5] The term '*tāla*' generally means the medium one i.e. whatever number of *aṅgula* available with the multiplicity of the '*tāla*' (12 *aṅgulas*). *Uttama* variety has four more *aṅgulas* and *kaniṣṭha* or *adhama* type has four *aṅgulas* less.
[6] *VĀS*.17.23a.
[7] *Ibid.*, 17.22a.
[8] *KJK*.37 p.68; *KRA*.11.11a.
[9] *KLA*.19.8a.
[10] *VAI*.57 p.196; *VAK*.21 p.142, 55 p.365.
[11] In the phrase '*antaḥ śvetaḥ*', the term '*antaḥ*' generally meaning interior part must be taken as the part of the body between the legs, head and tail in case of tortoise.
[12] *KLA*.19.8a.
[13] *KJK*.37 p.68; *KRA*.11.11a.
[14] *KJK*.37 p.68; *PRA*.13.15a; *SAA*.58.10b–12a; *VĀS*.17.20.

Viṣṇucchanda, *Phelākāra*, *Vṛtta* and *Maṇṭapa*.[1] The purpose of the establishment and worship is same as that of Matsya.[2] Moreover, the image of Kūrma may be portrayed on the front side of any other structures (*vimāna*) on the right side of the entrance.[3] An individual sub-shrine may be allotted for Kūrma together with Matsya on the right side of eastern entrance in the second *āvaraṇa* (precinct).[4]

The *dhruva* image alone must be in the form of tortoise[5] but the *kautuka*,[6] *utsava*[7] and *snapana*[8] images must be in the form of Viṣṇu with four hands in any posture or nine types of representations generally applicable. However, Kāśyapa, as already stated, mentions also a contrary view.[9]

The *kūrma-avatāra* episode consists of two functions of Viṣṇu i.e. supporting the mountain from beneath and distribution of the nectar (*amṛta*) in such a smart manner so that no *asuras* except Rāhu and Ketu obtained it. The second function was carried out in the form of Mohinī, a beautiful female form to stupefy the *asuras* whose effort was also equally important in churning the milky ocean. Tirumaṅkai Āḻvār deserves special mention in the description of this theme. In his hymn about the Lord of *Kaṭalmallai* (Mamallapuram), he states that the Lord, in the female form (*Mohinī*), sneaked into the group of the arrogant *asuras* and enabled the *devas* to consume the *amṛta* (nectar) by smartly cheating the *asuras*.[10]

A panel on the external wall of *antarāla* on southern side in Vaikuṇṭha Perumāḷ temple at Kanchipuram is the depiction of the form of Mohinī (Plate XXVI-c). As the panel is corroded due to the material i.e. sandstone, the complete recognition of all features is near impossible. A beautiful female figure with a small pot in her hands is in the attitude of moving between the groups of figures on her both flanks. This panel is supposed to be the earliest representation of this theme in plastic art form.

A panel next to that of Mohinī in the Vaikuṇṭha Perumāḷ temple appears to be a depiction of the first function of Kūrma (Plate XXVI-b). A

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[1] *KJK*.37 p.68, 79 p.152; *PRA*.13.15b; *SAA*.58.12b–13a; *VĀS*.17.21.
[2] *KJK*.37 p.69.
[3] *SAA*.19.7a; *VAK*.21 p.142.
[4] *KRA*.17.39a.
[5] *SAA*.58.14a.
[6] *KJK*.79 p.152; *KRA*.6.21a; *PRA*.13.16b; *SAA*.58.15b; *VAK*.21 p.142; 22 p.149, 55 p.365; *VĀS*.17.26a.
[7] *KRA*.6.22; *SAA*.58.16a.
[8] *SAA*.58.16a.
[9] *KJK*.79 p.152.
[10] *Periya Tirumoḻi*, 2.5.8; 2.6.1.

circular object prominently occupies the centre which may be the Mandara mountain or the corroded form of *kūrma* (tortoise). A male, visible above the knee, is depicted exactly above the object with both the hands clasped as if holding a small object vessel or pot. The image is taller and is adorned with a long head ornament which appears to be *kirīṭa-makuṭa*. This image depicted in the middle of the panel flanked by the flying figures on both the sides suggests it to be of Viṣṇu. A long creeper like object below the circular thing must be the serpent Vāsuki. Two groups of figures appear below. The ones on the left side having soft and slender face and head decoration must be of devas whereas the ones on the right side with the face broader than the former may be of *asuras*. If this panel is taken as the description of Kūrma *avatāra*, it must be earliest representation in the plastic art form.

A Kūrma sculpture (Plate XXVI-d) obtained from Bhandak in Maharashtra is very interesting. Kūrma in zoomorphic form is depicted on a pedestal with a provision for *abhiṣeka*. The four *āyudhas* of Viṣṇu i.e. *śaṅkha*, *cakra*, *gadā* and *padma* (of *Pāñcarātra* school) are sculpted near the four legs of the Kūrma as if the icon is holding these *āyudhas*.

The rules and regulations applicable to the image of Matsya are eqully applicable to Kūrma form also. Therefore, it is very difficult to trace out an individual shrine or temple dedicated to Kūrma though the image of Kūrma is found on the panels and relief sculptures. Some of the noteworthy image of Kūrma can be seen in a separate *garbhagṛha* collectively allotted for the incarnate forms in the premises of Puṇḍarīkākṣa temple at Tiruvellarai (prior to 8th century AD), Saundararaja temple at Tirumaliruncolai (prior to 8th century AD.) and in Daśāvatāra temple (c. 14th century AD) at Srirangam.

Varāha

Varāha is the third form listed in the major incarnations of Viṣṇu. The constellation of *Śravaṇa* in the month of *Aśvayuk* is said to be the day of incarnation of Viṣṇu as Varāha.[1] The trio of Varāha, Narasiṁha and Trivikrama found in many places indicate the popularity and importance of Varāha incarnation and its temples and sculptures patronized by the kings. This is one of the forms available in the cave temples and structural temples right from the time of third century AD. Varāha, being the promoter of the earth occupied a prominent place in the art history as the royal insignia of the rulers. However, as far as the temple-icons for the worship are concerned, we find only a few temples dedicated to Varāha. It was indeed the *Vaikhānasa* School that gave a different colour to this

[1] *KRA*.18.144b–145a.

incarnation. In the hymns of the *Vaiṣṇava* saints collectively known as *Āḻvārs*, Varāha is mentioned as *Jñānappirāṉ* (Lord of wisdom) as he is said to have imparted knowledge to Bhūdevī.

The image of Varāha installed in the sub-shrines (*āśraya-ālaya*) must be in seated posture.[1] Varāha's image is one among the images of Viṣṇu to be depicted in *sukhāsana* posture on the western side of *gala* (*grīvā* or *kaṇṭha*) part of *vimāna* (superstructure) above the *garbhagṛha* of the main shrine.[2] All these show the prominence of this incarnation. The image of Varāha may be installed in the temples anywhere in the village or town but they should have four entrances (*dvāra*). However, the image must be set up in a position facing the village.[3]

The incarnation of Viṣṇu as Varāha,[4] in the *Vaikhānasa* treatises, is found in three types viz. Ādi-Varāha[5] (Primeval Boar), Pralaya-Varāha (Boar of Destruction) and Yajña-Varāha (Boar of Sacrifice) all of them having different legends behind. It is to be noted that Viṣṇu manifested first as a gigantic wild-boar and later changed into theriomorphic form wherein the image is depicted with the head of boar and human body hence, the name Nṛ-Varāha or Nara-Varāha. The image of Varāha is to be fashioned in *madhyama daśa-tāla*.[6] There is a strict injunction that the *dhruva* image alone should be in the form of Naravarāha whereas the *kautuka* image must be of four-armed Viṣṇu in *uttama daśa-tāla* measure. Marīci and Bhṛgu state that the *kautuka* image may be any in one of the forms.[7] The *utsava* icon of Varāha must be like that of Viṣṇu.[8]

Kriyādhikāra[9] in general speaks of the Varāha thus: when once Brahmā became very proud of his activities, Viṣṇu created a demon called Somaka, who troubled Brahmā, seized the *Vedas* from him and moved to *Pātāla*. On Brahmā's request, Viṣṇu incarnated as a gigantic boar (*varāha*), killed Somaka with his tusk (*daṁṣṭrā*) and restored the *Vedas* to Brahmā.

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[1] *Ibid.*, 17.38a.
[2] *PRA*.6.17b–18a.
[3] *VAK*.3 p.10.
[4] *KJK*.80 p.152; *KRA*.11.3a; *PRA*.13.24b–25; *SAA*.58.25–26a; *VAI*.57 p.196; *VAK*.56 p.366.
[5] This is alone detailed in *Brāhmīya-citrakarmaśāstra*.
[6] *VAI*.57 p.196; *VAK*.56 p.366.
[7] *KRA*.6.21b; *VAI*.57 p.196.
[8] *KRA*.6.22.
[9] *Ibid.*, 36.18–25.

Ādi-varāha

The first type of Varāha is Ādivarāha. There are two legends regarding Ādivarāha. In the first one, according to Bhṛgu,[1] the incarnation was to rescue the goddess Bhūdevī from the clutches of the demon Hiraṇyākṣa who moved to the nether world viz. *Rasātala* carrying the former with him. Viṣṇu appeared in the form of a huge *varāha* (wild-boar) and brought her back.

The second episode is as follows: the excess burden due to multiplicity of creation in the world made the goddess Earth plunge to the abysmal depth of *Pātāla* or *Rasātala* (nether world) where she remained in constant meditation upon Viṣṇu. To rescue her from her misery, the Lord incarnated in the form of a gigantic boar and lifted her up hence the name Ādivarāha (Primeval Boar).[2] After her rescue in the zoomorphic form, he turned into Nara-varāha form to fondle her conveniently.[3]

The structures[4] (*vimānas*) viz. *Sarvatobhadra*, *Aṅganākāra*, *Somacchanda*, *Kumbhākāra*, *Kūṭākāra*, *Trikūṭa*, *Hastipṛṣṭha*, *Catuṣkūṭa* and *Parvatākāra* are considered suitable for the installation of Ādivarāha for obtaining kingdom and its development and for the prosperity in agriculture and wealth.[5] The temple must be in such a position that the image of Varāha in it faces the village or town.[6]

The image of Ādivarāha[7] must be fashioned in *madhyama daśa-tāla* as detailed earlier. The right leg is firmly planted on the seat or on the jewelled hoods of Nagendra (king of serpents) who may be accompanied with his spouse.[8] Moreover, the left leg bent at the knee is raised up in the attitude of moving from the *Pātāla*. The goddess Mahī, with *śyāma* complexion and adorned with *puṣpa-vastra* and ornaments, is shown seated

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[1] *PRA*.13.21b–24a.

[2] *KJK*.80 p.152–153; *KRA*.11.12; *PRA*.21b–24a; *SAA*.58.26b–29.

[3] Here it implies that the Nara-varāha form is to verify whether she retained every aspect with her in proper condition for the survival of all.

[4] *KJK*.37 p.68; 80 p.153.

[5] *Ibid.*, 37 p.68–69, 80 p.153; *PRA*.13.18a, 50a; *VĀS*.18.1b–2a.

[6] *VAK*.3 p.10.

[7] *KJK*.37 p.68, 80 p.152–3; *KRA*.11.13–19; *PRA*.13.27a–29; *SAA*.58.30–36; *VAI*.57 p.196; *VAK*.56 p.366–7; *VĀS*.18.3–13.

[8] According to this description, the right leg must be in *ūrdhvajānu* pose but placing Bhū on the left thigh is practically difficult. Otherwise, the image must be shown standing on the snake-hood with the right leg firmly planted on it with the left leg in *ūrdhvajānu* pose to accommodate Bhū on the left thigh. However, we do not come across such image.

on his left thigh or on the right one supported by the hoods of Nāgarāja.[1] Kāśyapa describes in an interesting way that she is seated on the lap of Varāha that is on both his thighs.[2] This is quite suitable to the context, as Viṣṇu, in the form of Varāha, is in a position to console the much-afflicted goddess. Her hands are folded in *añjali* gesture and her legs are slightly stretched down. Out of the four arms, Varāha grasps her legs with his front right hand whereas his front left one that is placed below her shoulder and encircling her waist behind, supports her on the back. The upper pair of Varāha's hands holds *cakra* and *śaṅkha*. Varāha is shown affectionately sniffing her head with his snout, with single tusk on the right side.[3] Description in *Vāsādhikāra* is noteworthy in that, Varāha's face, turned towards Bhūdevī, is at her navel level. In such position Varāha's snout must be adjacent the bosom of Bhūdevī as one can find such images at *Varāha maṇḍapa* rock-cut cave (Plate XXVII-a) and Ādivarāha cave temple (Plate XXVII-b) at Mamallapuram, finely executed by the Pallava rulers. Even the description is apt that the face of Mahī (Bhūdevī) should be depicted with pleasure coupled with shyness while she glances at Varāha.

The total height of image of Mahī from crown to feet must be upto the level of Varāha's breast[4] or navel.[5] She is fashioned in *pañca-tāla* measure. Here this *pañca-tāla* does not mean the iconometric system applicable for the *vāmana* and *kubja* forms but 60 *aṅgulas* proportionate to the image of Varāha consisting of 120 *dehāṅgulas*.

The colour of single-tusked Ādivarāha has the complexion of *śyāmala* or *śyāma* like a plant (*sasya*) or cloud (*nīla-ambuda*). The image of Varāha should be decorated with *kirīṭa-makuṭa* and all sorts of ornaments.

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[1] In the freestanding, as well the relief sculptures with stucco, the functional use of Nāgarāja is to support below to balance the image of Varāha. This can be noticed at the temple of Nityakalyāṇasvāmi at Tiruvidaventai near Mamallapuram and the painted stone-stucco icon of Varāha at Ādivarāha temple at Mamallapuram.

[2] A beautiful miniature panel of Bhūvarāha in Brahmapurīśvara temple at Pullamangai (c. 907-955 AD) tallies with this description (*Early Chola Temples*, fig.38)

[3] This description indicates that Varāha's face remains turned to his right as we find in many places in Tamil Nadu.

[4] The image of Varāha has 72 or 73 *aṅgulas* from foot to the breast-line. In that case, the image of Mahī (Bhūdevī) has to be in *ṣaṭ-tāla* (62 *aṅgulas*) which is not possible. However, the image of Bhūdevī may have the total height upto breast-line of Varāha but with the proportionate measure applicable to *pañca-tāla*.

[5] The image of Varāha in *madhyama daśa-tāla* has 120 *aṅgulas* where the part of 60 *aṅgulas* is below the navel and the rest is above the same. The image of Mahī in *pañca-tāla* (60 aṅgulas) has the height upto the navel of Varāha.

The sages Puṇya and Tīrtha, with the complexion of white-lotus (*śveta-padma*) and bright white respectively, are the worshippers occupying both the sides. The sage Dharma may replace Tīrtha. Both the worshippers are depicted with *śyāma* colour. The female deities Brahmaśrī, of bright-white hue, and Rājaśrī, of red hue, are the doorkeepers. Brahmā, with white-reddish (*śveta-rakta*) complexion and golden-hued Śiva stand on the right and left respectively.[1] The fanners are Puṣṭikā and Kumudvatī. The *śyāma*-complexioned Pulinda, but golden-complexioned according to *Vāsādhikāra*, is Varāha's *śaiṣika* to be adorned with the worn-out garlands of Varāha. According to Kāśyapa,[2] a person, embodiment of the four *Vedas*, in bright-white complexion, occupy the place of vehicles (*vāhanasthāna*). Garuḍa, who is the embodiment of *Vedas* and who is eternal companion (*nitya-anapāyin*), may be considered based on *Vāsādhikāra*, which states that Garuḍa carries Varāha on his shoulders but it is to be noted that nowhere is Garuḍa depicted with white complexion but in a mixture of five colours. The same text, i.e. *Vāsādhikāra*, also details the four *Vedas* whose personified figures occupy the place of mount (*vāhanasthāna*). As per this, *Ṛgveda* and *Yajurveda*, both two-armed, are of white complexion and clad in yellow garments besides wearing *kirīṭa*, etc. The *Sāmaveda* is four-armed and *Atharvan* has two hands.

Khilādhikāra[3] mentions two types of the image of Varāha, who is to be installed and consecrated in the middle chamber of the multi-storied structure (*vimāna*). In the first one, Varāha of *añjana* (collyrium) complexion, with the boar-head and human body, is depicted in standing posture, lifting the beautiful form of Bhūdevī by his right tusk which is of crystal white colour. Bhūdevī, in a very attractive form, is depicted hanging down, by holding the tusk of boar with her hands.[4] The second type resembles what is described in other texts. Of the four hands, Varāha holds *cakra* and *śaṅkha* on the back pair of arms and the front pair holds

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[1] *KRA*.11.18 (different reading) mentions these two names instead of Brahmaśrī and Rājyaśrī.

[2] Gaudriyaan refers to H. Krishna Sastri who states that 'the bird Garuḍa is of Vedic fame, his body being supposed to be completely made up of the Vedas,' and suggests the meaning of Garuḍa.
The phrase '*caturvedam*' taken in the *Samāhāra-dvandva* compound means all the four Vedas. In such, all the four *Vedas* can be taken individually which tallies with the concept of *Vāsādhikāra* that also details all the four *Vedas*.

[3] *KLA*.19.9–17.

[4] This type is not found in ancient regions of Tamil Nadu but is common in the sculptural panels of Guptas, Cālukyas and Rāṣṭrakūṭas. The description in *Khilādhikāra* must be the influence of the hymns of *Āḻvārs* and *Pāñcarātra* texts prevalent in other regions.

Bhūdevī, if she is depicted seated on his lap. In such position, her hands must be shown in *añjali* gesture. The worshipping sages are Puṇya,[1] having the complexion like the lotus-leaf, on the right and crystal-white Dharma on the left. Brahmāṇī and Piṅgalābhā are placed on the right and left of door respectively, both seated in *sukhāsana* posture, surrounded by the sages. The celestial damsels viz. Svāhā, Svasti, Svadhā, Medhā, Kānti, Lajjā, Āhuti, Śruti, Puṣṭi, Mati, Dhṛti, Kīrti, Śraddhā, Śrī, Indukā and Sudhā are to be portrayed probably in painting on the sidewalls around Varāha image.

The following points on the Ādivarāha image are noteworthy:

1. The manifestation of Varāha in the first instance is in zoomorphic form but one can find only the hybrid form in South Indian temples though both the types are common in the north India. An inscribed zoomorphic form (Plate XXIX-d) found on the northern side of the shore temple at Mamallapuram is the only image found in South India. The zoomorphic representations of Varāha are found at Ramtek in Maharashtra and Madhya Pradesh. The plausible reason is that an image of less than *daśa-tāla* cannot be housed in the sanctum sanctorum as *dhruva* image. Hence, to instill the power of Varāha for worship, the *Āgamas* have prescribed the way of establishing the therio-morphic form. However, there is a strict rule the *kautuka* image should not resemble but four-armed Viṣṇu in *uttama daśa-tāla* measure.[2]

2. One can find in the Varāha images of Guptas, Cālukyas, Rāṣṭrakūṭas and later dynasties, Varāha's face is turned towards Bhūdevī seated on his left elbow. On the other hand, Varāha's face tilted towards his right looking at Bhūdevī is seen in all the Varāha monuments at Mamallapuram, Namakkal, Tirupparankunram, etc., though *Vaikhānasa* texts prescribe that Bhūdevī must be seated on his left thigh and his face must be turned towards his left. There arises a question whether the sculptors who almost followed the prescriptions of the *Āgamas* were true to the basic text. Of course, there exists no difference between the sculptors and the basic texts. At all the places mentioned above, the temples face the west. In case Bhūdevī is shown on the left side, the face of Varāha must be

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[1] It seems that the two major abstract attributes of the worlds viz. Puṇya and Dharma are depicted in the form of sages implying that both of them are brought to normal level, which is the ideal purpose of incarnations. Puṇya here is not the sage Mārkaṇḍeya who is the worshipper in all the places accompanied with Bhṛgu.

[2] *KJK*.79 p.152; *KRA*.6.21a; *PRA*.13.10a; *VAK*.22 p.149; *VĀS*.17.14a.

shown facing Bhūdevī which is exactly facing the south. But the image facing the south is considered to be inauspicious or *ābhicārika*, there had been no other way except showing Bhūdevī on the right thigh of Varāha so that the face of Varāha looks at the north. One can find a beautiful image of Varāha with Devī on the left side at Tiruvitaventai[1] near Mamallapuram, which is the only place praised by Tirumaṅkai Āḻvār who mentions in his hymn that this is the only place where Varāha has Devī on the left side.

3. The proportionate measurement, position and posture of Bhūdevī in the Varāha panel differ from region to region. In the areas of Pallavas, Atiyas and Pāṇḍyas, Bhūdevi is depicted seated on Varāha's lap (right or left) or on his elbow but at the chest or navel level in the latter irrespective of the posture of Varāha with one of the leg firmly planted on the pedestal or in *ālīḍha* pose suggesting a slight upward movement. In the panels of the Deccan (of Cālukyas and Rāṣṭrakūṭas), Bhūdevī is depicted in different postures. In cave No.II at Badami, she is depicted standing on a lotus held in the lower left hand of Varāha, in *atibhaṅga* style, with her right hand placed on the snout of Varāha and the left one as *lamba-hasta*. In cave No.III at Badami, she is depicted standing on the lotus held in the lower left hand of Varāha. She has here a calm manner, in *samabhaṅga* style with *sthitakuñcita* fashion keeping her left leg straight and the right leg slightly bent at the knee. In cave No.XIV (*Ravan-ki-khai*) at Ellora, she is depicted standing on the left palm of Varāha in *pāda-svastika* or *svastika* posture, in *atibhaṅga* style, placing her right hand on the snout of Varāha as her support. In the panel in cave No.XV (*Daśāvatāra* cave) at Ellora, in cave No.XXVII at Ellora and in the cave on the south corridor of Kailāsa rock-cut temple, Bhūdevī is depicted sitting on the elbow of the left hand raised to the shoulder level but turning towards Varāha well or slightly. In the north side wall of sanctum in Ravulphadi cave at Aihole, Bhūdevī is depicted sitting on the crook of Varāha's elbow, keeping her dangling legs on Varāha's left hand turned to opposite side but her torso slightly turned towards Varāha and her face turned a little more. In one of the walls of Kailāsa at Ellora, the same posture of Bhūdevī is noticed but even the elbow is raised very much. In the panel found in Durgā temple

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[1] This place has a typical name. The name '*iṭa* + *entai*' means 'my Lord has devī on the left side'. According to *sthalapurāṇa*, the Devī here is not Bhūdevī but Śrīdevī. However, the *Vaikhānasa* treatises do not speak of Varāha carrying Śrīdevī on his lap.

at Aihole, Bhūdevī is depicted sitting in *utkuṭikāsana* on the uplifted left elbow. In almost all zoomorphic forms of Varāha, Bhūdevī is shown hanging on the tusk (*daṁṣṭrā*) of the Varāha which the *Āḻvārs* also repeatedly mention.

4. The system of proportionate measurement and standing posture is found followed accurately in the image of Varāha in *Parameśvara Mahāvarāha Viṣṇu-gṛha* (Ādivarāha cave temple) at Mamallapuram and the Nityakalyāṇa Perumāḷ temple at Tiruvidaventai (near Mamallapuram), both meant for a perfect worship following the prescriptions of the *Āgamas*. The Varāha image at Namakkal, occupying the place on the side of the main image of worship, follows the iconographic system but the portion of the body below the knee level is not shown with a view to suggest that this part is below the water. This image is the one to exhibit the forms of Viṣṇu rather for worship, for, obviously, the invocation of many forms of Viṣṇu and other deities around the feet and pedestal is not possible.

5. One can easily come to conclusion that the freedom that the sculptors (*śilpins*) enjoy in the panels in and around temple premises as well as the cave temples is not permissible in the case of icons installed in the sanctum sanctorum.

Pralaya-Varāha

Pralaya-varāha is the second out of the three varieties. One can find the legend of this also in the hymns of *Āḻvārs*. At the beginning of *Varāhakalpa*, Viṣṇu incarnated in the form of *varāha* (wild-boar) and carried the earth on his protruding tooth (*daṁṣṭrā*) in order to save the latter from the destruction of cosmic dissolution, states the *Vaiṣṇava* saint viz. Tirumaṅkai Āḻvār.[1]

The legend found in the *Vaikhānasa* texts resembles the above.[2] During the time of interim dissolution, Lord Viṣṇu incarnated in the form of a gigantic Boar. He absorbed the floodwater into the pores of the hairs of his body and created the worlds again, hence the name Pralaya-varāha.[3] He assumed the form of Nara-varāha.[4] Atri ascribes this episode to ancient

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[1] *Periya Tirumoḻi*.8.8.2.

[2] *KJK*.80 p.153; *KRA*.11.20; *PRA*.13.29b–30; *SAA*.58.37–38.

[3] The gigantic zoomorphic Varāha of Eran (Madhya Pradesh) is noteworthy in this regard.

[4] The word '*sraṣṭum*' in infinitive form (*tumun-anta*) expresses the view that Viṣṇu changed his gigantic form into Nara-varāha form for creation. However, if the word '*sṛṣṭvā*' in past participle (*ktvā-anta*) is taken for granted, it offers the

times. The installation of Pralaya-varāha is meant for immortality, victory and promotion of progeny.

The image of Varāha[1] must be depicted seated on *siṁhāsana* in *sukhāsana* style. His left leg is folded so as to rest on the seat and his left leg is let down along the seat. Out of the four arms, *cakra* and *śaṅkha* are held in the back pair. The lower right hand bears *abhaya* gesture whereas the left one is in *kaṭyavalambita*, *ūrupratiṣṭhita* or *ūruhasta* pose. The goddess Mahī (Bhūdevī) is seated on his right side. Her left leg is folded and kept on the seat and her right leg remains thrown down. She holds a full-blown lily in her left hand and her right hand is placed on the seat perhaps as *nidrāhasta*. Alternatively, she may hold lotus in her left hand and her right hand may bear *kaṭyavalambita* gesture but this type is unusual. Her image must be in either *sācīkṛta* or *adhyardhākṣa* mode of disposition, to glance astonishingly at Varāha with wide-open eyes.

Varāha must have the complexion of yellow or molten gold with the garments in blue (*nīla*) or yellow. His complexion may also be blue (*nīla*) with yellow garments. Mahī, of plant-green (*sasya-śyāma*) hue, should be clad in *puṣpavastra* (variegated dress) and be decked with all sorts of jewels.

The sage Nārada, fashioned in *nava-tāla* measure, is depicted standing on left side down the *siṁhāsana*. He is red-complexioned and holds the musical instrument *vīṇā* in his hands. The sages Mārkaṇḍeya, of yellow complexion, and Bhṛgu with the complexion of flame or yellow are the worshippers apparently kneeling on one knee i.e. *ekajānukrama* style.

The zoomorphic form at Eran (Madhya Pradesh) is noteworthy which almost depicts Pralaya-varāha found in the *Vaikhānasa* works where it is stated that Viṣṇu incarnated as a gigantic Varāha, absorbed the flood water in his pores of the hairs and later created all the beings and worlds. The entire body is covered with miniature figures of gods, sages and other beings which are represented like ornamentation. This conveys the main feature of this incarnation both saving and creation.

Yajña-varāha

Yajña-varāha[2] form of Lord Viṣṇu ensured the sustenance of the sacrificial rituals. This deity is also invoked as *Yajñeśa*, *Yajñavardhana* and

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meaning that the zoomorphic form has both the functions i.e. protection and creation. This suits to the purpose of Varāha incarnation found in the other.

[1] *KJK*.80 p.153; *KRA*.11.21–24a; *PRA*.13.31–33a; *SAA*.58.39–44a; *VAI*.57 p.196; *VAK*.56 p.367.

[2] *KJK*..80 p.153; *PRA*.13.33b–35; *SAA*.58.44a–46.

Vedamaya.[1] It is interesting to note that, in the hymnal works of the *Vaiṣṇava* saints called *Āḻvār*, Varāha form is called *Jñānappirāṉ* meaning 'Lord of wisdom' or 'embodiment of wisdom'. The ideology of Yajña-varāha found in one of the *Pāñcarātra* works viz. *Īśvara saṁhitā*[2] almost confirms to *Purāṇic* references. Here the Varāha form represents various parts of sacrifices, in black colour with his hands clasped in *añjali* gesture. He removes the ignorance of those who take refuge in him and dispels their faults. His sole is marked with the parts of sacrifice. His *daṁṣṭrā* (protruding teeth) is *mahavyāhṛti*; his body represents the three worlds viz. *Bhūloka*, *Bhuvarloka* and *Svarloka*; and his mind is *Śabdabrahman*. The installation and worship of this form accomplish spiritual lustre and promotes sacrifices.[3]

The legend of this Varāha is found in *Kriyādhikāra.*[4] When the mightiest demon Hiraṇyākṣa, puffed up with arrogance due to boons he received, became an enemy of sacrifice and afflicted the ones engaged in sacrificial activities, Viṣṇu appeared as a gigantic boar and killed him. In this form, Viṣṇu once again reinstated the sacrificial tradition, hence the name Yajña-varāha.

The form of Yajña-varāha[5] resembles that of Pralaya-varāha but in complexion, he is of bright white, therefore he is also called Śveta-varāha. He is clad in yellow garments and decked with all sorts of ornaments. The image, to be fashioned in *daśa-tāla* measure, must be depicted sitting on *siṁhāsana* in *sukhāsana* style, with his left leg folded and placed on the seat and the right one stretched down. Of the four hands, the back pair holds *cakra* and *śaṅkha*. Though nothing is stated in the text as to what the lower hands hold, it may be taken for granted, on account of his seated posture, the right hand must bear *abhaya* or *varada* gesture whereas the left one must be in *kaṭyavalambita* or *ūrunyasta* pose. He is accompanied with Śrīdevī and Bhūdevī on right and left respectively both sharing the same seat. Śrīdevī, of golden complexion, is seated with her left leg bent and kept on the seat and her right leg stretched down. Bhūdevī, of plant-green (*sasya-śyāma*) hue, is seated with her right leg folded so as to rest on the seat and her left leg thrown down conveniently in a position to look at Varāha with astonishment that is expressed in her wide-open eyes. Śrīdevī holds a lotus in her left hand and Bhūdevī holds a lily in her right hand.

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[1] *VAI.*57 p.197.
[2] *Īśvara saṁhitā.*24.238–243.
[3] *KJK.*80 p.154.
[4] *KRA.*11.24b–25a; *PRA.*13.33b–36a.
[5] *KJK.*80 p.153–154; *KRA.*25b–26; *PRA.*13.36; *SAA.*59.47–48; *VAI.*57 p.196; *VAK.*56 p.367–368.

Their other hand is placed on the seat obviously as *nidrā-hasta*. Both of them are well adorned with all sorts of ornaments.

The worshippers are the sages Yajña and Tīrtha. *Kriyādhikāra* mentions Kanaka instead of Yajña as one of the worshippers. Both are of golden hue according to Bhṛgu. According to Atri, Tīrtha is of bright-white hue and Yajña has the complexion like fire but he has *śyāma* complexion, as per Kāśyapa.

Varāha, as bestower of Wisdom to Bhūdevī or to any other sages, is known well almost right from the early period. Hence Varāha is known as, in the hymns of the *Ālvārs*, '*Jñāṉappirāṉ*' (the Lord of Wisdom) and there are very popular beliefs (or *sthalapurāṇas*) that Varāha informed (narrated) everything to Bhūdevī. Poykaiyāḻvār, the earliest amongst the *Āḻvārs*, states that the Lord in the form of Varāha entered into the soul and dispelled the darkness in the form of ignorance with the light in the form of wisdom (*jñāna*).[1] According to Nammāḻvār, the Lord who rescued the Earth in the form of Varāha, is the Lord of Wisdom (*Jñānappirāṉ*) and Who alone is the good for all the celestial and all sorts of beings.[2] Tirumaṅkai Āḻvār, a contemporary of Nandivarman II Pallavamalla, while describing the *Śayanamūrti* at Mamallapuram (*Kaṭalmallai*), states that the Lord who incarnated as Varāha and lifted up Bhūdevī (*Nila-maṅkai* in Tamil) is the lustrous embodiment of wisdom (*Jñānattiṉ oḷi uru*). The influence of the *Vaiṣṇava Āḻvārs* could have been one of the causes for the development of the theme of Yajña-varāha in *Vaikhānasa* works. It appears, therefore, the theme of Hayagrīva, the personification of Wisdom developed in the *Pañcarātra* literature, is not traceable in plastic art form in the South India till the full-swing penetration and sway at about 10th century AD. Tirukkuruṅkuṭi, one of the *Vaiṣṇava divya-deśas* in Tirunelveli district, has an important place for Varāha where Varāha is said to have narrated to Bhūdevī the episode of a *caṇḍāla-bhakta*, known as *Kaiśika-purāṇa*, which is recited in every temple on *Kaiśika Dvādaśī*, the twelth day in the bright fortnight (*śukla-pakṣa*) of the month of *Kṛttikā* (*Kārttikai* in Tamil). On par with two *ślokas* of *Śaraṇāgati* (*carama-śloka*) of Rāma (*Sakṛdeva prapannāya...*) and Kṛṣṇa (*Sarvadharmān parityajya...*), two *ślokas* (*Sthite manasi...* and *Tatastam mriyamāṇantu...*) are included amongst the *Śrīvaiṣṇava* tradition of Rāmānuja as the revelation of Varāha known as *Varāha-carama-śloka*.[3] This view helps us

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[1] *Mutal Tiruvantāti*, 91.

[2] *Tiruviruttam*, 99.

[3] These two verses carried out by generations are not traceable in *Varāha-purāṇa*, believed to be the source of the verses.

to study a panel on the external wall of the sanctum sanctorum of Vaikuṇṭha Perumāḷ temple at Kanchipuram.

Varāha (Plate XXVII-b) is depicted in standing stance slightly turned towards his left in *ardharjvāgata* position, with his head turned to the same direction. His upper right and left hands hold *cakra* and *śaṅkha* respectively. His lower left hand is *kaṭi-hasta* and his lower right hand appears to be *vyākhyāna-mudrā* as the palm and fingers are kept close to the chest. Another figure with *añjali-hasta* may be Brahmā, though single-headed, for *Vaikhānasa* treatises mention a form of Brahmā as Prajāpati[1] with one head. Four heads appearing above may be the four ascetics Sanaka and so on, or the personified four *Vedas*, as Varāha is mentioned as redeemer of the *Vedas*.

One of the earliest images of Varāha, with the above descriptions, is found in the *Vaiṣṇava* cave temple at Malayatipatti (Plate XXIX-b). The image of Varāha is depicted in *sukhāsana* posture keeping the folded left leg on the seat and letting the right leg down. In this stone-stucco image, the backhands hold *cakra* (not *prayoga*) and *śaṅkha* on the right and left respectively. The front right hand is *abhaya-mudrā* and the left one is *ūruhasta*. The image is well ornamented with *karaṇḍa-makuṭa*, *udarabandha*, *yajñasūtra*, *valaya*, *nūpura* and so forth. However, no other images are found together.

Varāha, alongwith Narasiṁha, is mentioned to be the worshipper of Aniruddha but optionally. In such representation, Varāha's image must be depicted in *ekajānukrama* posture occupying the place in front of Aniruddha on the left. His image, with *puṣpāñjali* gesture, must be placed in between the *brahmasthāna* and the sidewall, usual place allotted to the worshipping sages.[2] We find Narasiṁha in such position in the rock-cut temple at Tirupparankundram and at Deogarh (c. 6th century AD). However, Varāha is not yet noticed in such manner.

In the structure meant for the installation of *ṣaṇ-mūrti* (six forms), the image of Varāha must be installed in the room or cell on the northern aisle (*alindra*) on the second floor.[3] The image of Varāha may be installed in the middle of the multi-storied structure, states Bhṛgu.[4] He also refers to a different opinion that Varāha's image must be installed in one of the cells where the reclining form of Viṣṇu is set up.[5] Generally in the three-

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[1] *VAI*.21 p.69; *VAK*.20 p.137.
[2] *KLA*.19.241–243a.
[3] *VAK*.35 p.244.
[4] *KLA*.19.9b.
[5] *Ibid.*, 15.213–214a.

storeyed structure meant for the installation of *nava-mūrti* (nine images), the sanctum of Varāha must be in the middle floor on the northern side.[1]

In the aisle (*alindra*) on the northern side of the middle floor in the three-storied structure, Varāha's image must be installed, informs Marīci.[2] In such case, the accompanying images of Candra, Haleśa, Brahmā, Śiva and the worshipping sages are to be in front probably next to the side-walls. On the upper part of hind wall, Sanaka, Sanatkumāra, Candra and Sūrya are to be depicted. Durgā and Vighnesa are on the right and left sides of the door. The rule to set up Varāha image in this manner is followed in Sundaravarada Perumāḷ temple at Uttaramerur. However, all the accompanying images are hardly seen anywhere in the above temples.

A beautiful image found in the cell on the northern side of the middle floor in Sundaravarada Perumāḷ temple at Uttaramerur is noteworthy in this regard. The image of Varāha is depicted here in *sukhāsana* posture with right leg thrown down with the feet firmly resting on the snake-hood rather than resting on lotus normally seen everywhere. His left leg remains folded and placed on the seat. The legs of Devī, seated on the lap of Viṣṇu in any form, are generally depicted hanging down. In the present case, her legs are stretched towards Varāha's right knee almost in a posture of sitting on the lap of Varāha. Unusually, Varāha's lower right hand is shown holding her feet whereas his left hand is in embrace around her waist. The upper hands hold *cakra* and *śaṅkha* on the right and left respectively.

The earliest representation of Ādivarāha on a slab now housed in Mathura Musuem[3] belongs to Kuṣāṇa period and this is ascribed to 1st – 2nd century AD based on the inscription on the pedestal. The head is broken. The four-armed Varāha, decorated with *Vanamālā*, *Śrīvatsa*, *kaṭaka* and *keyūra*, is shown standing in *ālidha* posture facing left. Bhūdevī is shown hanging on his tusk. The lower pair of hands is in *kaṭinyasta* pose whereas the upper hands hold two discs.[4]

The earliest representation of Ādivarāha, tallying with the prescriptions of the *Vaikhānasa* treatises, is found in the Varāha-maṇḍapa rock-cut and another in Adivarāha cave temple (*Parameśvara mahāvarāha Viṣṇu-gṛha*) both at Mamallapuram (c. 7th cent. AD). The latter seems to

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[1] *VĀS*.3.156a.

[2] *VAK*.36 p.249.

[3] R.C. Sharma, *Mathura Museum Introduction (A Pictorial Guide Book)*, fig. XXXIII.

[4] Gupta Chandrashekhar, Some Syncretistic Representations, '*Praci-Prabha*' *Perspectives in Indology*, p.236.

have been renovated in later period is once again reconstructed and renovated recently.

The relief panel of Ādivarāha (Plate XXVII-a) found in the *Varāha-maṇḍapa* rock-cut at Mamallapuram is very much detailed. Varāha stands firmly on his left leg whereas his right leg is raised and the foot is placed on the hood of Ādiśeṣa (Ananta). The lotus leaves, flowers and ripples that hide the lower part of Ananta clearly express his emerging from the water or nether world Bhūdevī is rescued from. Varāha's right foot placed on the hood of Ananta suggests Varāha's upward movement. As K.R. Srinivasan[1] points it out, this is the best hybrid form with perfect natural and imperceptible merging of the head with the neck. His head is turned to his right sniffing the bosom of Bhūdevī, seated on the right thigh almost on the knee itself, with an expression of shyness and happiness in her face and her hands closed up below the snout of Varāha. Varāha's upper right and left hands hold *cakra* and *śaṅkha* respectively. Varāha's lower right hand supports Bhūdevī around her waist and his lower left hand holds her feet. Brahmā is shown on the left of Varāha. He is four headed out of which three heads are visible and another head is supposed to be at the back as it is the custom in creating multi-headed figures. His upper right hand and lower right hand are in *kaṭyavalambita* and *kaṭaka* poses.[2] His left hands hold *sruk* and *kamaṇḍalu* or *ājya-pātra* as if he is instructing the latter the means of worship of Varāha to be perceived as the personified form of *yajñas* (sacrificial rites) or future form as Yajñavarāha. The two sages on both the sides must be the sages Dharma or Puṇya and Tīrtha as mentioned in the *Vaikhānasa* texts, as the entire panel almost tallying with the description of the treatises. A female figure standing with *añjali-hasta* on the right of Varāha may be another personified form of Bhūdevī. K.R. Srinivasan[3] suggests this female figure to be the consort of *nāga*. However, it is not suitable. The *Vaikhānasa* treatises prescribe the presence of the consort of Ananta but her figure that accompanies him must be a little smaller in size than Ananta, as one can find in the panels of Varāha in *Parameśvara Mahāvarāha Viṣṇu-gṛha* (Ādivarāha cave temple) at Mamallapuram and Varāha images in different parts of India. Moreover, the consorts of the *nāgas* should also have snake-hoods. On the other hand,

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[1] K. R. Srinivasan, *op. cit.*, p.146.

[2] Almost in all the sculptures of Pallavas and Pāṇḍyas, even *vyākhyāna-mudrā* appears to be *kaṭaka-hasta*. This is probably the texture of the stone does not permit the fine finishing of the individual parts of the body like stretched fingers of one or two. Even in *abhaya-hasta*, the palm and hand are very close to the chest.

[3] K.R. Srinivasan, *op. cit.*, p.147.

this female figure may be taken as the consort of the sage or the personified form of *Dharma-devatā*.

A Varāha relief panel (Plate XXVIII-c) found in one of the niches in the rock-cut at Tirupparankunram (near Madurai in Tamil Nadu) is noteworthy and it is different from the ones at Mamallapuram and Namakkal. Varāha's image is in moving stance, not in *ālīdḥa* or *ūrdhvajānu*, with one of the leg planted firmly on the ground where maximum *atibhaṅga* posture is possible. The entire body of Varāha from foot to crown inclines on his right at the angle of about 13 degrees. This method of depiction is possible in relief sculptures alone and it is not applicable for the freestanding image of Varāha. However, this panel is natural expression of the attitude of Varāha in rescuing and swiftness in bringing Bhūdevī from the nether world (*Rasātala*) to the normal condition. Varāha's right leg is raised as *ūrdhvajānu* pose and the foot is placed on the hood of zoomorphic *nāga* whose hood unusually remains turned towards Varāha. Varāha's other foot is placed on the middle of the body of the snake. *Nāga* and his consort are depicted separately in supplication. Varāha's face (snout) is turned towards his right but not near the bosom of Bhūdevī as found in other places. His upper right and left hands hold *cakra* (in *prayoga*) and *śaṅkha* respectively. His lower right hand grips Bhūdevī on her upper part of arm and his lower left hand is in *ūrunyasta* pose. Here the proportionate size of Bhūdevī in less than *kaniṣṭha-pañcatāla* is comparatively smaller than in other panels found in the above two places, probably suggesting he the gigantic from of Varāha. Bhūdevi is depicted seated on Varāha's right thigh hanging down her legs with ease placing her left hand on Varāha's thigh in casual manner. Her right hand appears to be in *kaṭaka-hasta*. Generally, the entire panel with its style and depictions stands as a unique one and different from all the panels of Varāha.

A Varāha image, ascribable to last quarter of eighth century AD, is found on the upper *saduram* (square bracket design) of one of the pillars of the second *tala* in the triple-storeyed cave complex at Undavalli (Andhra Pradesh).[1] Varāha is seated with folding his left leg and flexing his right leg down. Bhūdevī is placed on Varāha's left lap and she is gracefully embraced with the hand of Varāha. Varāha's head is turned to the left at the level of Bhūdevī's head but without touching her.

A beautiful Varāha sculpture (Plate XXIX-a) is found on the external wall of the main shrine in the Vaikuṇṭha Perumāḷ temple at

[1] K.V. Soundara Rajan, *op. cit.*, p.271.

Kanchipuram.[1] Varāha in moving stance is depicted leaning on his left at the angle of about thirteen degrees and his face is turned to proper left. Varāha is shown as if in movement placing his right leg on the pedestal and his left leg is in *ūrdhvajānu* posture. Bhūdevī is seated on his left thigh slightly leaning on the left being supported by the lower left of Varāha and being held at her knees by the lower right hand of Varāha. Varāha's backhands hold the usual attributes. Here *nāga-rāja* alongwith consort stands on the left instead of supporting the uplifted leg of Varāha. Generally, the images found in the panel as well as the one in the rock-cut cave at Tirupparankunram are not fit for the installation in *garbha-gṛha*, for the image with one or both the legs firmly planted on the pedestal is an important aspect for the permanency (*sthiratā*) of the installation of the deity, as even the *pratiṣṭhā* (consecration) must be performed in *sthira-rāśi*, a period meant for the eternal presence of the Supreme One invoked and consecrated in the icon installed in the sanctum sanctorum. Moreover, free-standing (*citra*) image of Varāha with the above description becomes highly difficult for permanent set up and balancing of the same, as even in the image with *atibhaṅga* posture the leaning of the image exceeding the agnle of five degrees from the *brahma-sūtra* (middle plumb line) is practically difficult.

The image of Varāha (Plate XXVIII-a) in the third cell of the Narasiṁha cave temple at Namakkal is noteworthy for its features. Varāha's right elbow is raised to the level of his shoulder or snout and Bhūdevī is shown seated on the upper arm.[2] This type is commonly found in the North Indian sculptures but this is the only representation in South India; the left leg planted firmly on the ground is shown above the knee level indicating that Varāha stands in water. Ananta is shown on the right and a female figure probably Bhūdevī is depicted in *ekajānukrama* in saluting attitude. Four heads are shown above Varāha. Champakalakshmi suggests them to be the four sages Sanaka, Sanandana, Sanātana and Sanatkumāra.[3] However, one of the head with beard creates a doubt, for these four sages are depicted in child form in the *Vaikhānasa* works. Therefore, these four may be taken as the personified forms of four *Vedas* as one of them being *Ṛgveda* is indicated by the beard for its being the oldest one of all.

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[1] As the panel of sandstone is corroded, the features and beauty of final finishing of the image cannot be fully realized. Varāha's snout is also partly deformed due to time and weather.

[2] This description is found in *Pancaratra* work viz. *Viṣvaksena saṁhitā* (11.54) alone. However, this work prescribes the left elbow to be raised up.

[3] Champakalakshmi, *op. cit.*, p.88.

One can come across a good number of inscriptions contributing to Varāha temples right from the period of the Coḻas. The Varāha temple at Tiruvidaventai (prior to 8th century AD) has a number of inscriptions. Moreover, there is a cross reference to Ādivarāha or Bhūvarāha temple (prior to 1100 AD) at Adivarahanallur (present Srimushnam near Chidambaram) in the inscription found in Nityesvara temple.[1]

A freestanding stone image of Varāha (Plate XXVII-b) is in Nityakalyāṇa Perumāḷ temple at Triuvitaventai (prior to 8th century AD) near Mamallapuram. This image resembles the one at Mamallapuram except the side of placement of Devī. As per local legend (*sthalapurāṇa*), the female deity seated on the Varāha's lap is Śrīdevī.

Varāha's image is found also as *koṣṭha-devatā* on the superstructure (*vimāna*) of the Viṣṇu temples especially as a landmark of the temples following *Vaikhānasa* system of worship. Varāha in *sukhāsana* posture may be created on the western side of neck (*gala*) part of *vimāna* (superstructure) above the *garbhagrha* of the main shrine.[2] The same must be placed on the *pāda-varga*[3] part of the temple, in the niche within *toraṇa* i.e. *deva-koṣṭha*,[4] on the northern side; Marīci offers the views of some other authorities.[5]

Varāha images had been set up also in the Śiva temples in the niches (*koṣṭha – bhadra-koṣṭha*, *deva-koṣṭha* and *grivā-koṣṭha*) right from the period of Coḻas whose contributions to Varāha temples are found in the inscriptions. Some of them are – on the western *grīvā-koṣṭha* in Sundareśvara temple at Titukkattalai[6] and on the northern side of the upper tier of the *dvi-tala* superstructure in Gangaikondacholisvaram temple at Gangaikondacholapuram (c. 1035 AD).[7] A miniature sculpture of Ādivarāha (Bhūvarāha) over the *yāli* freize of the *deva-koṣṭha* in Brahmāpurisvara temple (c. 907–955 AD) at Pullamangai (Tanjavur district) is noteworthy for the moving posture of Varāha carrying Bhūdevī

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[1] S.R. Balasubrahmanyam, *Later Chola Temples*, p.88–89.
[2] *PRA*.6.17b–18a.
[3] The component of the temple i.e. *pādavarga* is nothing else but the wall of the sanctum sanctorum or any room. This part serves the purpose of leg i.e. support to the structure.
[4] The niche existing on outer side of the sidewalls is called *deva-koṣṭha*. *Deva-koṣṭha* is the place to accommodate the images of any grade. In some temples, the *deva-koṣṭha* is empty but the relevant deity is invoked during the rituals and food is offered.
[5] *VAK*.9 p.44.
[6] S.R. Balasubrahmanyam, *Early Chola Temples*, p.310.
[7] S.R. Balasubrahmanyam, *Middle Chola Temples*, p.248.

on his lap.[1] A Bhūvarāha is noticed on the west on the second row of *hāra* over first *tala* of the superstructure (*vimāna*) in Vachisvaram temple (c. 1012–1044 AD) at Tiruppasur (near Chennai).[2]

Narasiṁha

Narasiṁha is the fourth form of major incarnations enumerated in the lists. The legend of this incarnation is well known also in the *Purāṇic* literature. This form happens to be a casual reference in the hymns of the *Vaiṣṇava* saints (*Āḻvār*) whenever there is necessity of proving the omnipresence and compassion of the Supreme Being i.e. Viṣṇu. It is interesting to note that this form had been one of the three royal insignia of the rulers of the dynasties of Pallava, Pāṇḍya and Coḷas and this is confirmed from the sculptures of their periods. Moreover, the image of Narasiṁha had been shown on the structures of Śiva temples also right from the period of the Pallavas. We notice a number of temples dedicated to Narasiṁha throughout India at least from the time of Guptas. As such, the sculptures in the Varāha-narasiṁha (medieval period) temple at Simhachalam (Andhra Pradesh) undoubtedly confirm the strong influence of the *Vaikhānasa* treatises. Narasiṁha is included in the twenty-four forms of Viṣṇu. In such forms, his complexion is like gold and he is bedecked with all sorts of ornaments. Of the four hands, the attributes *śaṅkha*, *padma*, *gadā* and *cakra* must be held starting from the lower right hand clockwise.[3]

The image of Narasiṁha must be fashioned in *madhyama daśa-tāla*.[4] The measurements are detailed well. The head is of the lion and the rest is human. The total measure is 120 *aṅgulas*. Rest of the measures is same as that of the image of Varāha.

There are certain prescriptions regarding the image of Narasiṁha found in the *Vaikhānasa* treatises. As per *Kriyādhikāra*, the image of Narasiṁha installed in the sub-shrines (*āśraya-ālaya*) must be depicted in seated posture alone irrespective of the posture of the image of Viṣṇu in the main sanctum sanctorum.[5] The *kautuka* image of Narasiṁha may be created like Narasiṁha or like that of four-armed Viṣṇu.[6] The *utsava* image must be of four-armed Viṣṇu alone.[7] The image of Narasiṁha

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[1] S.R. Balasubrahmanyam, *Early Chola Temples*, fig.38.
[2] S.R. Balasubrahmanyam, *Middle Chola Temples*, p.297.
[3] *PRA*.17.31.
[4] *KLA*.18.19b.
[5] *KRA*.17.38a.
[6] *Ibid*., 6.21b; *SAA*.59.34b; *VAI*.22 p.73.
[7] *KRA*.6.22.

without any attributes is beneficial to all. However, the image with attribute is compulsory for the kings (rulers).[1]

Narasiṁha is considered destroyer of enemies and promoter of all sorts of benefits to the people.[2] Hence, his image must be shown on the structure (*vimāna*) on any floor but facing south or west.[3] As such, one can find the image of Narasiṁha in almost all the Viṣṇu temples.

Narasiṁha's image in *sukhāsana* posture may be set up on the southern side of neck (*gala* or *kaṇṭha*) part i.e. *grīvā-koṣṭha*[4] or *bhadra-koṣṭha*[5] of *vimāna* (superstructure) above *garbhagṛha* of the main shrine.[6] Marīci insists that the image of Narasiṁha must be placed below the *śikhara* within the component called *mahānāsī* i.e. *grīvā-koṣṭha* on the southern side.[7] However, he refers to some other authorities opining that Narasiṁha's image must be on the western side.[8] His image must be placed on the *pāda-varga* part of the temple, in the niche within *toraṇa* i.e. *deva-koṣṭha*, on the southern side, thus Marīci offers the view of some other authorities.[9]

In the structure meant for the installation of *ṣaṇ-mūrti* (six forms), the image of Narasiṁha must be installed in the room or cell on the western aisle (*alindra*) on the second floor.[10] In the multi-storied structure consisting of the reclining form of Viṣṇu, Narasiṁha's image must be installed in one of the cells, states Bhṛgu echoing some authentic view.[11] Generally in the three-storeyed structure (*tri-tala vimāna*) meant for the installation of *nava-mūrtis* (nine images), the sanctum of Narasiṁha must be in the middle floor on the western side.[12]

The image of Narasiṁha in any form on the superstructure may be of stone, lime, *mṛd*, or portrait.[13] However, the image of standing

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[1] *KLA*.19.22b–23a.
[2] *Ibid.*, 19.26a; *VAK*.39 p.267.
[3] *VAI*.41 p.142.
[4] The niche exactly below the *Mahānāsī* of the temple is called *grīvā-koṣṭha*.
[5] The niche above the *Prastara* (cornice) but generally found in *bhadra-śālā* is known as *bhadra-koṣṭha*.
[6] *PRA*.6.17–18a; *VAI*.41 p.142.
[7] *VAK*.9 p.43.
[8] *Ibid.*, 9 p.44.
[9] *Ibid.*, 9 p.44.
[10] *Ibid.*, 35 p.244.
[11] *KLA*.15.213–214a.
[12] *VĀS*.3.156a.
[13] *VAK*.39 p.267

Narasiṁha, to be installed in the temple must be made of stone.[1] In *dhruvārcā* aspect of worship, Narasiṁha's image should not be accompanied with the icons of Śrīdevī and Bhūdevī. Such icon must be set up in the *daivikapada* in the *garbha-gṛha*[2] rather *brahmapada* prescribed generally for the *dhruvārcā* icon. This is meant for the ones engaged in *yogamārga*.[3]

It is interesting to note that Narasiṁha, alongwith Varāha, is mentioned to be the worshipper of Aniruddha or Ādimūrti but optionally. In such case, Narasiṁha's image, fashioned in *nava-tāla* measure and decked with all sorts of ornaments, must be depicted in *ekajānukrama* posture occupying the place in front of Aniruddha on the right. His image, with *puṣpāñjali* or *añjali* gesture, must be placed in between the *brahmasthāna* and the sidewall, usual place allotted to the worshipping sages.[4] Varāha is not traced anywhere in the panels but Narasiṁha is in the cave temple at Tirupparankunram, Namakkal and at Deogarh.

In the *Vaikhānasa* works, this major incarnation is described in two main types[5] viz. *girija* and *sthūṇaja* but, in general, there are five types viz. Girija-Narasiṁha, Sthūṇaja-Narasiṁha, Sudarśana-Narasiṁha, Lakṣmī-Narasiṁha and Pātāla-Narasiṁha.[6] *Prakīrṇādhikāra* includes the sixth one viz. Puccha-Narasiṁha.

The image of Narasiṁha must be installed in the structures (*vimāna*) viz. *Trikūṭa*, *Harmyaka*, *Parvatākṛti* and *Śrīpratiṣṭhita* to gain victory over enemies.[7] However, there are some restrictions regarding the places of installation and worship of Narasiṁha. Temples of Sudarśana-Narasiṁha and Sthūṇaja-Narasiṁha must be established, on the outskirts of village,[8] on the hills, forests, gardens, grooves and the places adjacent to pools, rivers and waterfalls, for their temple causes destruction[9] to the people probably on the ritualistic and ceremonious reasons. The images of other types may be installed in the temples anywhere in the village or town but they should have four entrances (*dvāra*). *Kriyādhikāra* commends the

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[1] *KLA*.18.23a; *SAA*.13.56b.
[2] *KRA*.11.47a. According to *BCS* (4.24a), the area of seated image of Narasiṁha should also include *mānuṣa-pada* in the sanctum sanctorum.
[3] *KRA*.12.39.
[4] *KLA*.19.241–243a; *SAA*.62.10–11a.
[5] *VAI*.56 p.186.
[6] *KRA*.11.28–29a; *PRA*.13.51b–52.
[7] *PRA*.13.50–51a; *VĀS*.19.1b.
[8] *KRA*.11.50–51.
[9] Another reading of *Kriyādhikāra* (11.50a) '*grāmādhikyam nirīkṣaṇam*' means 'the image faces almost the entire village'.

establishment of various forms of Narasiṁha - the image of Girija-Narasiṁha in between south and southwest, Sthūṇaja-Narasiṁha in between southwest and west, Sudarśana-Narasiṁha on the west, Lakṣmī-Narasiṁha in between west and northwest and Pātāla-Narasiṁha on the northwest.[1] However, their images must be set up facing the village.[2]

The image of Sthūṇaja-Narasiṁha installed on the top floor of the structures (*vimāna*) viz. *Mahāpadma*, *Svastika*, *Bhadraka* and *Mahābhadraka* is meant for fame, long-life, victory over the enemies and to get rid of all inauspiciousness, fear and diseases as well.[3] The image of Girija-Narasiṁha may be set up on the top floor of the structures (*vimāna*) viz. *Parvatākṛti*, *Nandyāvarta*, *Sarvatobhadra*, *Svastika* and *Śrīpratiṣṭhita* in order to subjugate the enemies and barbarians, to gain invincible power and to get rid of all sorts of troubles.[4]

Girija-narasiṁha

The legend of Girija-Narasiṁha is found in the *Vaikhānasa* treatises as follows:[5] all the worlds were much afflicted by the demon Hiraṇyakaśipu, who became arrogant due to the boon he received that he could be destroyed neither by men, beasts nor deities, living nor non-living, during day nor night. To destroy him, the lord Hari incarnated himself on the hill (hence the name) outside *Śoṇitapura* (the city of the demon) in his theriomorphic form of man-lion and waited until that evening. Later on, he came out and, at the entrance of Hiraṇya's residence, killed the demon with his sharp nails, which served the purpose of weapon having the nature of both living and non-living. Subsequently, being pleased with the prayers of the deities, he stayed on the hill itself. He conferred a boon on them that his form might be installed and be worshipped for gaining victory over the enemies, for prosperity and also for relief from all misery. Thus, the lore behind this type is found in the *Vaikhānasa* works.

Like Sthūṇaja-Narasiṁha, the legend of Girija-Narasiṁha is not very popular in *Purāṇa* literature. Undoubtedly these treatises had included lore and legends of the local and regional traditions, which were, in later times, given the coating of Purāṇic sanction as *Sthalapurāṇa*. However, the hymns of Āḻvārs, belonging to earlier and contemporary period of *Vaikhānasa* works, do not mention about this type. The incarnation of Narasiṁha is casually referred to in such hymns as an instant

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[1] *KRA*.17.40–42; *VĀS*.19.2b.
[2] *VAK*.3 p.10.
[3] *KJK*.81 p.156; *SAA*.24b–25.
[4] *KJK*.37 p.69, 81 p.155.
[5] *KJK*.81 p.154; *SAA*.59.1b–9a.

and flashing incarnation. The images of *Girija* variety are found in most of temples of South India right from sixth century AD. It is one of the contributions of *Vaikhānasa* treatises to art history. Some of the plausible reasons for the evolution of Girija-Narasiṁha can be summed up as under:

1. *Ghaṭikā*[1] (*Tirukkaṭikai*, present Sholinghur on the west of Chennai, Tamil Nadu) had been one of the earliest place of *Vaiṣṇava* importance praised by the early *Āḻvār* viz. Peyāḻvār[2] (prior to 4th century AD). Tirumaṇkai Āḻvār[3] (8th Century AD) praises the deity residing on the hill here. The *Sthalapurāṇa* mentions that Narasiṁha, being praised by the seven sages, appeared on the hill here for a period of *ghaṭikā* (24 minutes), in the form of Yoga-Narasiṁha. Hence, this hill is called *Ghaṭikā-acalam*[4] or *Ghaṭikā-adri*. This legend, popular before the evolution of *Vaikhānasa* treatises, could have caused the *Vaikhānasa* authors to include this form in their treatises, with a new legend on par with the popular one. As the deity is praised as the nectar-fruit (*akkārak-kaṉi* in Tamil and *Amṛta-phala* in Sanskrit), it is probable that this form became the medium to attain *mokṣa*.

2. Another popular place is Ahobilam[5] (*Ciṅkaveḻkuṉram*, near Karnool in Andhra Pradesh). Tirumaṅkai Āḻvār praises this place. It is said that the lord Viṣṇu appeared to the sages in the form of Narasiṁha here.

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[1] C. Minakshi, Administration and Social Life Under Pallavas, p.231: "This ghaṭika was presumably a different one from the famous one at the Pallava capital. It was probably the ghaṭikāchala at the Sholingar hill near Banavaram in the North Arcot district. This place is referred to as Kaḍigai in Śiriya Tirumaḍal and Periya Tirumoḻi of the Vaiṣṇava saint Tirumaṅgai Āḻvār, a contemporary of Nandivarman Pallavamalla. During the Pallava period, it was well known center of Sanskrit learning and a stronghold of Vaiṣṇavism... Pallava influences are traceable in the neighborhood of this place... The ghaṭika was probably located in the temple itself dedicated to Narasimha." This place had been one of the educational centers right from the period of Pallavas.

[2] *Mūṉrām Tiruvantāti*. 61.

[3] *Periya Tirumoḻi*.8.9.4. 'I approach the deity in the form of nectar-fruit dwelling on the Kaṭikai (*Ghaṭikā*) hill'.

[4] Present structure of the temple is the one renovated by Caṇḍamārutam Mahācārya (Doṭṭācārya), the author of some *Viśiṣṭādvaita* works, in the second half of sixteenth century AD.

[5] *Periya Tirumoḻi*.1.7.1–10. Present temple and images belong to the Kākatīya period (c. 11 century AD). Tirumaṅkai Āḻvār says that none but the deities can approach this hill because of its being situated in the forest area. It is doubtful whether Tirumaṅkai Āḻvār entered into this place.

The above two reasons are acceptable to mean the word '*girija*' exactly 'born or evolved on the hill'. This concept became rule and, in later times, had influenced the sculptors and patrons to create the images of Narasiṁha on the hills or in the caves of the hills. Singaperumal Koil near Chennai, Namakkal near Salem, Anaimalai (present Narasingam) near Madurai, all in Tamil Nadu, Ahobilam, Mangalagiri and Simhacalam in Andhra Pradesh are the best examples of the influence of the texts of *Vaikhānasa* system.

The image of Girija-Narasiṁha, based on the postures and attributes, can be classified into three types viz. *Sukhāsana*, *Yogāsana* and *Kevala* although the texts name the third one alone. According to Atri, the image of Girija-Narasiṁha may be in standing or seated posture.[1] These three types differ from each other on the basis of the presence of the goddesses. It is this rather than the postures and the attributes that has caused a multiplicity of opinions among the scholars.[2]

The image of Girija-Narasiṁha[3] must be depicted seated on *siṁhāsana* in *sukhāsana* or *vīrāsana* posture, optionally with his consorts. His right leg is stretched down and left leg is folded and placed on the seat. The attributes *cakra* and *śaṅkha* are held in the upper pair of arms. The lower right hand bears *abhaya*, *kaṭaka*[4] or *dāna* gesture whereas the other lower one is in *ūruprasārita* or *kaṭyavalambita* gesture. He is of bright white hue like the combination of the colour of the jasmine and the moon. He is clothed in red and wears *karaṇḍa-makuṭa* and all sorts of jewels. As per Kāśyapa, Aniruddha, overshadowed with Ananta's hood of seven or five heads, may be present behind Narasiṁha.[5] Of the four arms, Aniruddha

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[1] *SAA*.59.21a.

[2] Champakalakshmi, *op. cit.*, p.96: "The term Kevala Narasimha may be used to denote the single Narasimha figure but Yoga Narasimha is invariably represented as seated in yogasana... Similarly Girija Narasimha is not the same as Yoga Narasimha."

[3] *KJK*.81 p.155; *SAA*.59.10–12a, 16–20; *VAI*.56 p.190; *VAK*.57 p.370.

[4] The statement '*dakṣiṇam pūrvam abhayakaṭyavalambitam*' in *Vaikhānasāgama* (56 p.190) is to be '*dakṣiṇam pūrvam abhayam kaṭakāvalambitam*'. *Kaṭyavalambita* gesture is not generally applicable to the lower right hand. As the errors are common in the texts, one can take it '*kaṭaka-avalambitam*' meaning '*kaṭaka-mudrā*' which is common in the sculptures. It may be also *āhūya-varada* gesture as there is a slight difference between *kaṭaka* and *āhūya-varada* gestures.

[5] This type of representation is not identified so far in the Hindu sculptures. The earliest reference to *nāga* depicted in human form, crested with five-headed hoods, standing behind the image of Jina, holding flywhisks in his hands is found at Kaḻukumalai (Tirunelveli district, Tamil Nadu). This Jaina panel of Pāṇḍyan style

holds *cakra* and *śaṅkha* on his upper arms and his lower pair of arms touches his ears in reverence. Alternatively, Ananta alone may remain behind forming a canopy of his hoods over Narasiṁha's head. The image of Narasiṁha may be accompanied with that of the goddesses Śrīdevī and Bhūdevī on the right and left respectively. Śrīdevī, of golden hue, and Bhūdevī, of plant-green (*sasya-śyāma*) complexion, are bedecked with all ornaments. Both of them keep the inner leg folded to rest on the seat and the outer leg let down. Śrīdevī holds a lotus in her left hand and Bhūdevī a lily in her right hand. Their outer hand is placed on the seat, obviously as *nidrāhasta*. Both Brahmā and Śiva, decorated with *jaṭa-makuṭa*, stand on right and left sides respectively, below the seat of Narasiṁha. Four-armed Brahmā holds *akṣamālā* and *kuṇḍikā* on his upper arms whereas Śiva holds *akṣamālā*[1] and *paraśu*. Both of them keep their lower pair of hands in *añjali* gesture. On the other hand, their lower right and left hands may be in *abhaya* and *kaṭyavalambana* gestures respectively. The sages Mārkaṇḍeya and Bhṛgu are also present. *Sāmaveda*, the dark-hued (*śyāma*), is the mount; and Bhūtīśa, the red-complexioned one, is the *śaiṣika*.

The image of Girija-Narasiṁha,[2] accompanied with the image of consorts, may also be depicted in a fashion that both of his legs are placed on the *siṁhāsana* itself. His right leg remains folded well upright and the left one is slightly stretched out and placed horizontally, apparently in *lalitāsana* or *mahārājalīlāsana*.

In another form,[3] Narasiṁha's image is depicted with his left leg slightly stretched down the *siṁhāsana* in *ūrdhvajānu*[4] pose in which the knee remains slightly raised up. His right hand is placed on his right knee in *gajahasta* style and his left hand, with a slight bend at the elbow, is placed on his left thigh.[5] Other features are same as the one detailed earlier.

One of the earliest images of Narasiṁha of the above description is the one found at Malaiyadippatti in Tamil Nadu (Plate XXX-b). The image

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belonging to eighth century AD is one of the early examples of the Hindu art influencing the Jaina art.

[1] This is an unusual description. Generally, Śiva is described holding *akṣamālā* (rosary) only in the form of Dakṣiṇāmūrti. Moreover, the image of Śiva other than Dakṣiṇāmūrti is hardly traceable with this feature.

[2] *VAI*.58 p.198; *VAK*.57 p.370.

[3] *SAA*.59.12b–14a.

[4] In *ūrdhvajānu* pose, the knee remains slightly raised up which is applicable to both standing and seated forms.

[5] A rare sculpture of Vīrabhadra almost resembling this posture is found at Senpakesvara temple at Paramesvaramangalam in Kanchipuram district. (S.R. Balasubrahmanaym, *Early Chola Temples*, fig.288)

of Narasiṁha in the *Vaiṣṇava* rock-cut temple is noteworthy. This is the earliest representation of Narasiṁha in *vīrāsana* pose. The image is depicted seated in *ardha-utkuṭikāsana*, folding the right leg and placing it in a slant angle so that the foot rests on the seat. The left leg is let down. The upper hands in *kartarīmukha* gesture carry *cakra* (not in *prayoga*) and *śaṅkha* on the right and left respectively. The lower right hand is placed on the knee as *gajahasta* whereas the left one is in *ūrunyasta* pose. The face is depicted benign. The ornaments include *channavīra*, *kaṭaka*, *valaya*, *udarabandha*, *yajñopavīta* and *nūpura*. The triangular *Śrīvatsa* is prominent on the right breast. This image of Muttaraiyar style is made of stone and plastered with stucco and painting.

Yoga-narasiṁha

The image of Narasiṁha,[1] fashioned in *madhyama daśa-tāla* measure and decorated with all varieties of ornaments, is depicted with four arms apparently in *utkuṭika* posture of sitting.[2] Both the legs are folded and made to rest on *siṁhāsana*.[3] A cloth band is tied around his thighs and waist. The back arms hold *cakra* and *śaṅkha* and the front ones are placed on the knees as *prasārita* fashion obviously in *gajahasta* style. Śrīdevī, of golden complexion, and Bhūdevī, of *śyāma* colour, may accompany him on right and left respectively.[4] Brahmā and Śiva, both four-armed and fashioned in *nava-tāla* measure, stand on right and left in saluting attitude. *Sāmaveda*, of *śyāma* (dark) complexion and adorned with jewels, serves the purpose of his mount. Bhūmīśa,[5] the red-hued *gandharva*, is *śaiṣika* i.e. recipient of remnants of Narasiṁha. This image is to be installed on the middle floor on the western aisle (*alindra*).

We do not come across any *dhruva* image of the above description in any temple. A sculptural relief panel, probably the earliest one (late Coḷa period), in Kampahareśvara temple in Tribhuvanam[6] (South Arcot district) is noteworthy. The eight-armed image seated in *ardha-utkuṭikāsana* has the right leg thrown down and the left one flexed high.

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[1] *PRA*.13.53–58a; *SAA*.59.14b–15. The *Pāñcarātra* treatise viz. *Viṣṇutantra* (17.7b–8) also describes this type. (cf. H. Daniel Smith, *op. cit.*, p.140.)

[2] Here the posture is not clearly stated but one can easily infer that it must be *utkuṭika* posture because the cloth-band prescribed here is possible only in such posture, in order to make the same firm and straight.

[3] This is called *gajahastāsana* in *BCS* (4.22b).

[4] This posture, according to *BCS* (4.23a), is applicable to Narasiṁha deprived of the consorts.

[5] This name is found as also Bhūtīśa and Bhūteśa in *Samūrtārcanādhikaraṇa* (59.39b).

[6] Photo is reproduced in *Vaiṣṇava Iconography in Tamil Country* (fig.35).

There is a *yoga-paṭṭa* around the left knee and the waist. Two standing female figures are seen below the *siṁhāsana*. These two figures must be Śrīdevī and Bhūdevī, for these two figures cannot be taken as *cāmaradhāriṇī* or *pūjaka* because of absence of *cāmara* or *añjali-mudrā* and *ekajānukrama* posture.

Kevala-narasiṁha

Kevala-narasiṁha is one of the types of Girija-narasiṁha. This form, unaccompanied with his consorts and made of stone but devoid of painting, is recommended for relief from the bondages of transmigratory world as well as for victory over the enemies. The image, made of stone and painting over, promotes prosperity and welfare of the *yajamāna* (donor), the region and the country.[1] As per *Brāhmīya-citrakarmaśāstra*, the image of Kevala-narasiṁha may be also in standing stance of *samapāda*, *vaitastika* or *ardhavaitastika* mode[2] which could have been followed by the sculptors to depict Narasiṁha in standing posture in the rock-cut temples of Namakkal and so on. However, the standing image of Narasiṁha in *dhruva* form is not traceable in temples but as one of the sculptures on the temple walls.

This form is identical with that of Yoga-narasiṁha, but without the goddesses. The image,[3] decked with all varieties of ornaments, is depicted sitting on *padmapīṭha* in *utkuṭika* posture placing both the legs crosswise so that both the knees remain facing opposite direction. A cloth-band is tied around the thighs in order to keep the posture firm. Out of the four arms, the upper pair holds *cakra* and *śaṅkha* whereas the lower ones are stretched out and placed on the knees in *gajahasta* or *daṇḍahasta* fashion like the trunk of elephant.

The same type of Narasiṁha image depicted seated on *siṁhāsana* in *yogāsana* fashion and accompanied with Brahmā, Śiva, worshipping sages, Sūrya and Candra, is prescribed for installation on the western aisle on the middle floor of the three-storied structure.[4] In such representation, Caṇḍa and Pracaṇḍa serve the purpose of *dvārapālas*.

The Kevala-narasiṁha images, in real sense of being alone without any consorts (*Devī*), are common in Maharashtra and Madhya Pradesh. As

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[1] *SAA*.13.57b–59.
[2] *BCS*.4.23b.
[3] *VAI*.22 p.73, 58 p.198; *VAK*.57 p.370–1.
The *Pāñcarātra* works viz. *Viṣvaksena saṁhitā* (11.58–63), *Īśvara saṁhitā* (4.62b–66) and *Pādma saṁhitā* (31.257–261a) also describe this form but Narasiṁha is depicted with three eyes.
[4] *VAI*.39 p.133; *VAK*.36 p.249.

K.V. Soundara Rajan rightly points out, Narasiṁha images had been common in Cālukyan regions.[1] A standing Narasiṁha image in the Viṣṇu temple at Eran (mid 5th century AD) must be the earliest one of that type. Another image of Narasiṁha seated in *mahārājalīlāsana* on lotus seat is found in the *chaitya* window of the famous *Daśāvatāra* temple at Deogarh (c. 5th century AD). His upper right hand holds a *gadā* and the left hand holds a *śaṅkha*. His lower right hand holding *cakra* is placed on the knee of right leg flexed high and the left leg is in *ūrunyasta* pose. A figure with *añjali-hasta* is seen to the left of Narasiṁha.

Two images of Kevala-narasiṁha at Ramtek (Maharashtra) which confirm the spread of *Vaiṣṇava* cult in Maharashtra appear to be the earliest images in round (*citra*) supposed to be made for installation in the temple. The image (Plate XXX-e), though corroded due to time and weather, must have been finely executed and ornamented in the original as suggested by the worn-out *vanamālā*. The two-armed image is in *lalitāsana* with erect body with the right leg flexed high and the left leg folded and placed on the pedestal. The left hand is in *ūrunyasta* pose and the right hand, as *gaja-hasta* or *daṇḍa-hasta*, is placed on the uplifted right knee holding a *cakra*. Another Kevala-narasiṁha at Ramtek is almost same as above but lower in grade of fine work. The figure is in *mahārājalīlāsana* with a slight flexible body.

A beautiful rock-cut Kevala-narasiṁha (Plate XXX-a) is the one in Agiripalle (Andhra Pradesh). This must be probably the earliest image in South India. Narasiṁha is depicted sitting in *ardha-padmāsana*. Of the four arms, the upper right and left hold the *cakra* (not in *prayoga*) and *śaṅkha* respectively. Lower right hand is *abhaya-hasta* and left hand is in *ūrunyasta* pose. A bird-like figure whose frontal upper portion (from head to neck) extends from the navel of Narasimha upto the bottom of the seated figure, appears to be *vāhana* (mount) on account of its being exactly in the middle of Narasiṁha, probably Garuḍa.

Kevala-narasiṁha images in standing stance are not found as *dhruva-bera* in real sense in the sanctum sanctorum of the temples of South India. However, two standing images are found one in Raṅganātha rock-cut temple at Namakkal (Plate XXX-d) and another on the external wall of the sanctum sanctorum in Vaikuṇṭha Perumāḷ temple (Plate XXX-c) at Kanchipuram. In the latter, Narasiṁha is depicted in *samabhaṅga* posture slightly turned to his right. His upper right and left hands hold the *cakra* and *śaṅkha* respectively. The lower right hand is in *kaṭaka* or *āhūyavarada*

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[1] K.V. Soundara Rajan, *Rock-cut Temple Styles*, p.54.

pose and his left hand is in *vyākhyāna* or *sūcī* pose. A figure, probably a sage or Prahlāda, is on the right in *ekajānukrama* posture in supplication. Kevala-narasiṁha relief sculpture in the Raṅganātha cave temple resembles the above in all features but the figure in supplication is absent.

A standing Kevala-narasiṁha, the earliest in South India, is the one found in cave No.III at Badami. The image of Narasiṁha in *ābhaṅga* standing posture with his upper part deviated on the left side supporting on *gadā* with his lower left hand. His upper hand appears to be *abhaya-hasta*. His lower left hand raised up with the folding at the elbow and the forearm is stretched in front so that the fingers turned down with the palm facing inwards, obviously in *pallava-hasta*. The face of the lion, and *saṭā* (manes) are finely finished in a natural way. The attributes *cakra* and *śaṅkha* are depicted as *āyudha-puruṣas* just above the upper right and left hands respectively. Two figures, Prahlāda and Garuḍa, in medium size, stand on the right and left correspondingly. Narasiṁha and other figures are well ornamented.

The images of Yoga-narasiṁha as Kevala-narasiṁha are common in South Indian temples as *dhruva* form either in the main shrine of sub-shrines. Such images are also found on the *vimāna* (superstructure) of the Śiva temples.

One of the best instances for this type is the image of Yoga-narasiṁha (c. 770 AD) in the rock-cut temple at Anaimalai (present Narasingam) near Madurai, the earliest one available now as a *dhruva* image in true sense. This massive figure is a deep stone relief with stucco plaster. Narasiṁha is depicted in *utkaṭikāsana* with a *yogapaṭṭa* around the legs. The knees are not facing the different directions (*vyatyasta-jānu*) but towards the front. The backhands carry *cakra* and *śaṅkha*. The front hands are placed on the knee as *gajahasta*. The image is ornamented well with *kirīṭa* etc. The benign facial expression is noteworthy in this image.

One of the earliest images of Yoga-narasiṁha is found on the *grīvā-koṣṭha* on the western side of *vimāna* (superstructure) of the structural temple currently called Mukundanayanar temple at Mamallapuram. This is the earliest image of Narasiṁha found on the superstructure above the sanctum sanctorum of a Śiva temple. The image is depicted seated in *utkuṭikāsana* with *yogapaṭṭa*. The hands are placed on the knees as *gajahasta*. Two images, with *añjali-mudrā* are shown on both sides in *ekajānukrama* pose.[1]

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[1] These relief images are partly corroded due to weather and saline breeze ofthe sea i.e. the Bay of Bengal.

The *Ghaṭikācalam* seems to be the oldest individual temple dedicated to Narasiṁha in *Yoga* form at least earlier to Peyāḻvār (prior to c. 400 AD), Nammāḻvār and also Tirumaṅkai Āḻvār, a contemporary of the Pallva ruler Nandivarman Pallavamalla (c. 732–796 AD). This is the earliest *dhruvārcā* image of Yoga-narasiṁha established in the *brahmapada* of the sanctum sanctorum, following the *Vaikhānasa* code.[1]

One of the earliest shrines dedicated to this sort of Narasiṁha is at the western foot of hill at Kanchipuram, below the shrine of Varadarāja. Two images one in stone and another in metal are installed here. The earliest inscription available here is dated 1053 AD[2] and this suggests that this shrine must be earlier to this period. The image of Narasiṁha is depicted sitting on *padmāsana* in *utkuṭika* pose with *yoga-paṭṭa* around the legs. The metal image of Yoga-narasiṁha is noteworthy because this type is hardly found anywhere. The same type of Yoga-narasiṁha in metal (c. 13th century AD) is found at Manjakkudi (Tanjavur district in Tamil Nadu).[3]

Another image of Yoga-narasiṁha[4] (early 12th century AD) housed in the Government Museum, Chennai, seems to be the earliest metal image in *ardha-utkuṭika* posture. This four-armed image is depicted with the left leg flexed high on the seat and letting down the right leg. A cloth-band is tied around the left knee and the waist. The back pair of hands holds *cakra* and *śaṅkha* on the right and left respectively. The front right is in *abhaya* gesture and left hand is in *gaja-hasta* style. *Karaṇḍa-makuṭa* is shorter than what is normally prescribed in the *śilpa* texts. The ornaments include *channavīra*, *udarabandha*, *kaṭaka*, *keyūra* and so on.

Sthūṇaja-narasiṁha

The demon Hiraṇya troubled all the deities, sages and human beings. Viṣṇu, being angry at the atrocities of the demon, incarnated in the form of man-lion and emerged out of a pillar, hence, the name *Sthūṇaja* meaning 'evolved from the pillar'. Narasiṁha killed the demon by tearing the entrails out, thus describes Atri.[5]

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[1] The shrine had been renovated, under the instruction of Caṇḍamārutam Mahācārya (Doṭṭācārya) during the Vijayanagara period and in later times. The shrine of the Goddess was the addition during Vijyanagara period but on the mid-way on the hill to the shrine of Narasiṁha. The present shrine of the goddess on the right of that of Narasiṁha on the hill was constructed later.

[2] K.V. Raman, *op. cit.*, p.45.

[3] The photo is reproduced in *South Indian Bronzes* (fig.74b).

[4] This is illustrated in *South Indian Bronzes* (fig.74a).

[5] *SAA*.59.21b–24a.

The image of Sthūṇaja-narasiṁha installed on the top floor of the structures (*vimāna*) viz. *Mahāpadma*, *Svastika*, *Bhadraka* and *Mahābhadraka* is meant for gaining fame, long-life and victory over enemies and to overcome all inauspiciousness, fear and diseases as well.[1]

The image of Sthūṇaja-narasiṁha must be represented with terrific countenance with mane, four sharp protruding teeth (*daṁṣṭrā*), glittering eyes and long and sharp nails. He has the complexion of bright white like the blend of the conch, the jasmine and the moon.[2] He is clothed in red and adorned with *kirīṭa-makuṭa* or *karaṇḍa-makuṭa* and all sorts of ornaments.

In one of the images,[3] Narasiṁha is depicted standing in *tribhaṅga*[4] style with eight, twelve or sixteen hands[5] in the attitude of destroying the demon. The image of Hiraṇya is placed on his left thigh. Two hands tear out the entrails of the demon. One of his left hands holds the demon's crown and the other one beats him. One of the right hands, probably uplifted, is in *abhaya* gesture and the other hand is placed near his ears as if he is placing the entrails of the demon around his neck. All other hands remain engaged in attacking the demon. All the clustering images i.e. of Śrīdevī, Bhūmi, Nārada, Prahlāda and the *Lokapālakas* may be portrayed on the surrounding wall.

There is no trace of *dhruva* image, in real sense, of Sthūṇaja-narasiṁha as *Hiraṇya-vadha* in the sanctum sanctorum for the purpose of installation and worship in he earlier time. A temple of Sthūṇaja-narasiṁha as *Hiraṇya-vadha* at Singirikoyil (near Pondicherry) is noteworthy. In the temple of medieval or late-medieval period, the free-standing stone *dhruva-bera* measuring about five feet tall is the best example for the fine work to bring out the exact situation of Hiranya-vadha.

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[1] *KJK*.81 p.156; *SAA*.59.24b–25.
[2] *PRA*.13.61.
[3] *VAI*.58 p.198.
[4] The phrase '*tribhāga-sthita*' in *Vaikhānasāgama* must be '*tribhaṅga sthita*' meaning 'standing with triple-flexed body'. The word '*tribhāga sthita*' is also applicable in which the image must be shown standing with the bend at knees and thigh, convenient to hold the image of Hiraṇya on his lap.
[5] The earliest image of Narasiṁha with sixteen hands is the one housed in Meṭṭaḷakiyaciṅkar shrine in Ranganāthasvāmi temple at Srirangam (Trichy district). This bronze image is assigned to Vijayanagara period (16th century AD.).

It is worth to notice that a Hiraṇya-vadha Narasiṁha measuring about 2.5 feet is worshipped at Upper Ahobilam[1] in a natural narrow cave. This must be the only temple to house Hiraṇya-vadha Narasiṁha's image. Nevertheless, in later times, many metal images of this type had been placed in the sanctum sanctorum for the purpose of worship, as additional image. Moreover, even in the temple of Yoga-narasiṁha and Lakṣmī-narasiṁha, the *utsava* and other *beras* are in normal form of Viṣṇu with four hands.

We find a number of panels right from the period of Pallavas and their contemporaries both in lower and upper *Draviḍa* region as well as North India. Very effective and noteworthy images of Hiraṇya-vadha Narasiṁha, almost identical but different expressions are at Namakkal, Tirupparankunram, Ellora, Kanchipuram and Kharusa.

The eight-armed Hiraṇya-vadha Narasiṁha in the Narasiṁha cave temple at Namakkal, measuring about four feet, is noteworthy for simplicity of fineness but very expressive of the theme (Plate XXXII-a). Narasiṁha, in *ālīḍhasthana*-like standing posture placing the right foot on the ground and the left foot on elevated small pedestal suitable for placing Hiraṇya on his lap. Hiraṇya, holding a sword (*khaḍga*) and shield (*kheṭaka*) in right and left hands respectively, is not placed on the lap but across on Narasiṁha's left thigh. Narasiṁha's upper right and left hands hold *cakra* (in *prayoga* with flames from middle also) and *śaṅkha* (with flames), both the attributes attached to the tip of the fingers. The next pair of hands below holds *khaḍga* (sword) and *dhanus* (bow) on the right and left respectively. In the next pair below, the right hand holds Hiraṇya on his left knee and the left hand holds the demon at his upper arm which appears as if Narasiṁha is lifting Hiraṇya catching him like a bird with its claws and this is suggested with the loosely hanging right leg. Another pair of hands is engaged in tearing the demon's chest. Both the hands upto middle of the palm (*karatala-madhya*), thrust into the chest of Hiraṇya, creates an atmosphere of ferociousness in the panel than the face of Narasiṁha. The way Hiraṇya holds the weapons in stiff manner expresses the nature of the hardness of the demon in spite of his chest being torn.

An image of Hiraṇya-vadha Narasiṁha is in the south corridor of Kailāsanātha temple from Ellora (Plate XXXII-b). This image is almost same as the one found in the Narasṁha cave temple at Namakkal.

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[1] This is one of the 108 *divya kṣetras* of Viṣṇu praised in hymns of Tirumaṇkai Āḻvār. However, it is not clear whether the *Āḻvār* entered into this place surrounded by dense forest.

However, this image is four-armed. This panel is more dynamic in expressing the theme of this incarnation.

Another image of Hiraṇya-vadha Narasiṁha is from the rock-cut cave at Tirupparankunram, near Madurai in Tamil Nadu (Plate XXXII-c). Narasiṁha is in half-seated posture with the right leg placed on the ground with a slight bend at knee and folding the left leg conveniently throwing the demon Hiraṇya across on the lap. Hiraṇya's left hand holds *kheṭaka* (shield) and his right hand is raised up. Out of the four hands of Narasiṁha, the lower pair, placed across at wrist level, tear open the entrails of the demon and the upper hands raised to the level of forehead hold the entrails pulled out from the chest and in the attitude of placing the same around the neck.

Hiraṇya-vadha Narasiṁha images are found in the caves of Ellora and other places as well as in South Indian temples on the walls or other components as miniature figures. However, Hiraṇya-vadha Narasiṁha from Kharusa (Mahādeva cave) is unique in its feature in as much as it is the only panel where Hiraṇya's head is on the right side of Narasiṁha instead of being on the left side (Plate XXXII-d). This way is found also at some places in Maharashtra such as Balsane and Methi.

There is an unique image of Hiraṇya-vadha Narasiṁha[1] found in cave XVI (Laṅkeśvara cave) at Ellora, for this is the only and the earliest Narasiṁha image in proper sitting stance. Narasiṁha is seated on *padmapīṭha* in *sukhāsana* posture with left leg folded and placed horizontally on the pedestal and right leg hanging down with the foot placed on the back of a demon carrying a snake in his hand and expressing pain in his face. The body of Hiraṇyakaśipu lies flat on the lap of Narasiṁha holding *khaḍga* and *kheṭaka* in his outspread hands and his legs bent at knee hanging down. Narasiṁha's upper right and left hands hold *cakra* (in *prayoga*) and *śaṅkha* respectively and his lower hands tear open Hiraṇya's entrails out. Narasiṁha in sitting posture and position of his torso express the action at ease but the face alone expresses ferociousness with cavernous mouth, bulging eyes and the ears pricked high due to tension.

A beautiful eight-armed Hiraṇya-vadha Narasiṁha (Plate XXXI-d), ascribable to last quarter of eighth century AD, is found on the upper *saduram* (square bracket design) on a pillar of the second *tala* in the triple-storeyed cave complex at Undavalli (Andhra Pradesh). Narasiṁha stands on the right leg slightly bent at knee and his left leg is folded and raised as *ūrdhvajānu* in order to place Hiraṇyakaśipu on his lap. Hiraṇya's left hand

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[1] Photograph is reproduced in *Cave Temples of the Deccan* (Plate C, c).

holding *kheṭaka* (shield) is arrested under the left leg of Narasiṁha whereas Hiraṇya's right hand is held by Narasiṁha with one of the left hands. Unusually the attributes *cakra* and *śaṅkha* are held in the upper left and right hands respectively. Two hands of Narasiṁha tear the entrails out and three other hands hold Hiraṇya tight. One of the right hands remains free but as *tāḍana-hasta.*

A gigantic free-standing Hiraṇya-vadha Narasiṁha placed outside the main temple but within the temple premises next to northern entrance (now closed) in Saumyanārāyaṇa Perumāḷ temple at Tirukkottiyur is noteworthy for its features and style (Plate XXXIII-d). The position of legs and hands of both Narasiṁha and Hiraṇya astonishes everyone. Narasiṁha stands on the right leg with bend at the knee whereas another leg is folded and slightly raised up to serve the seat of Hiraṇya. Hiraṇya's size proportionate to Narasiṁha is bigger than other Hiraṇya-vadha panels so far noticed in India. Hiraṇya's figure lies almost straight across Narasiṁha's lap. Hiraṇya's left leg stretched straight is held with one of the right hands of Narasiṁha. Another leg alongwith his left hand forcibly turned towards the opposite direction is locked under the folded left leg of Narasiṁha. Narasiṁha is eight-armed but without any weapons including standard attributes i.e. *cakra* and *śaṅkha.* His lowermost pair of arms tears open the entrails of the demon out; of the next pair above, the right one holds the demon's leg stretched straight whereas the left hand holds Hiraṇya on his crown. Of the next pair of hands above, the left one holds Hiraṇya's right hand which is already locked with the left hand engaged in tearing the entrails out. The upper most pair of hands raised to the ear level holds the demon's entrails coming out of the belly of the demon as if he is wearing the same as a garland. There are two figures kneeling on the knee and supporting on both sides below leaning on the outer side. Both the figures are proportionately in less than *pañca-tāla* size. The figure on the right with raised right hand may be Prahlāda and the one on the left is Garuḍa. There is also another panel of Narasiṁha's combat with Hiraṇya (Plate XXXI-c).

Hiraṇya-vadha-udyukta icon of Sthūnaja-narasiṁha (in combat) is hardly found in the sanctum sanctorum for the purpose of installation and worship, even in metal or painting in the temples.

There are two early images of Narasiṁha in combat with Hiraṇya which are of high merit for the expression of the theme. The earlier one is in the southern gallery of Kailāsanātha temple at Kanchipuram (Plate XXXI-a) and another one in cave No.XV (*Daśāvatāra* cave) at Ellora[1]

[1] The lower part of the image is damaged.

(Plate XXXI-b). Narasiṁha is eight-armed holding the usual *āyudhas* (attributes). Right leg of both Narasiṁha and Hiraṇya are interlocked and just placed on the *padmapīṭha* exactly present below them in the middle of the panel. The *pīṭha* at Kanchipuram is bigger. As observed by K.V. Soundara Rajan,[1] it is true, in both the panels, that the half-gyrating defensive posture of Hiraṇyakaśipu and the backward thrown offensive stance of Narasiṁha express uncertainty of who will win. Angry and ferocious face of Narasiṁha and terror-stricken face of Hiraṇya, in both the places, stands as a proof of craftsmanship of the creators of these panels.

In another type, image of Sthūṇaja-Narasiṁha,[2] fashioned in *madhyama daśa-tāla*, is depicted well seated, with or without his consorts, in *sukhāsana*[3] style, on the *siṁhāsana* comfortable with the cushions.[4] He is of white colour, clad with red clothes, and decked with all sorts of ornaments but very ferocious with manes and sharp glittering protruding teeth. His left leg is folded well to rest on the seat whereas the right leg is let down. Of the four arms, *cakra* and *śaṅkha* are held in the back right and left hands respectively. The backhands may be depicted raised optionally without *cakra* and *śaṅkha*.[5] His front right hand is in *abhaya* or *dāna*[6] gesture, as per Marīci but *dāna-hasta* is mentioned in *Prakīrṇādhikāra* and *Samūrtārcanādhikaraṇa*. The front left hand, folded at the elbow, is in *ūruhasta* pose. Alternatively, the same may be stretched out and placed on the knee as *daṇḍahasta*. A red-coloured parasol must appear on the back wall above the head of Narasiṁha. In order to pacify ferocious Narasiṁha, Prahlāda, with *añjali* gesture, is depicted on the right. The images of

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[1] K.V. Soundara Rajan, *Cave Temples of the Deccan*, p.181.

[2] *KJK*.81 p.155–6; *PRA*.13.58b–60; *SAA*.59.26–33; *VAK*.57 p.371.

[3] The term '*samāsīna*' is found in the text of *Jñānakāṇḍa*.

[4] Both the words '*sopāne siṁhāsane*' as well as '*sopadhāne siṁhāsane*' are found in the texts. In the first, the *siṁhāsana* must have the steps (*sopāna*) possibly implying the seat of Narasiṁha i.e. the threshold of Hiraṇya's palace, for he got the boon that he should not be killed either inside or outside the house. The second phrase emphasizes that the image of Narasiṁha, meant for worship, should be depicted seated on the comfortable seat with pillow (*upadhāna*) in spite of his presence on the doorstep, as one of the paraphernalia prescribed.

[5] It seems that the attributes *cakra* and *śaṅkha* may be shown just above the hands on the hind wall as one finds in the Narasiṁha cave temple at Namakkal.

[6] The phrase '*abhayadānadakṣiṇahastam*' can be taken in three ways a) one of the two gestures i.e. *abhaya* and *dāna* b) the hand that gives '*abhaya*' (fearlessness) in which indeed it is *abhaya* gesture and c) *āhūyavarada* gesture which serves the purpose of both '*āhvāna*' i.e. invitation and also '*abhaya*' (fearlessness) as well as '*varada*'.

Lakṣmī and Mahī[1] (Bhūdevī) may be placed on his right and left sides respectively. The image of Nārada, holding the musical instrument *vīṇā*, should be placed next to the right wall. The images of Brahmā and Śiva, both fashioned in *navārdha-tāla* in saluting pose, may occur on the right and left correspondingly. Both of them are four-armed. Brahmā holds *kuṇḍika*[2] and *akṣamālā* on the upper arms; and Śiva holds *mṛga* (deer) and *paraśu* (battle axe) in the upper arms. As they are in saluting pose, their lower arms must bear *añjali* gesture. The images of all the *lokapālas*, in apt measure, should be depicted around either next to the sidewalls or painted on the walls, starting right from the east to northeast. The sages Yajña and Tīrtha are the worshippers. The accompanying figures may be portrayed on the wall.

The image of Narasiṁha,[3] to be installed on the middle floor of the three-tier *vimāna* (structure), is depicted seated on *siṁhāsana* with Śrīdevī and Bhūdevī. Narasiṁha should have slightly angry eyes, but generally benign according to Atri. Brahmā and Śiva, both fashioned in *nava-tāla* measure and with wide-open eyes in astonishment, stand on the right and left respectively. Brahmā is of coral hue and Śiva is of white. The sages Bhṛgu with coral complexion and Purāṇa (Mārkaṇḍeya) with crimson hue are present, kneeling on one knee, between the wall and the main image on both sides. Their hands are in *puṣpāñjali* gesture.

The images of Sthūṇaja-Narasiṁha found at Singapperumal Koil and Namakkal are noteworthy. The image of Narasiṁha at Singaperumal Koil near Chennai is ascribed to the period between the Pallava rulers Narasiṁhavarman I Mamalla (c. 630–668 AD) and Parameśvaravarman I (c. 672–700 AD).[4] This is one of the earliest images of stone with stucco plaster. The image is depicted in *vīrāsana* posture. The right leg is folded and placed on the seat horizontally and the left one stretched down. The upper hands carry *cakra*[5] (not *prayoga*) and *śaṅkha* on the right and left respectively. The lower right hand is in *abhaya-mudrā* and the left one is in *ūrunyasta* pose. The image perhaps is the earliest one with three eyes. However, the *Vaikhānasa* treatises do not mention the third eye. The face does not have any fierce expression though the image is said to represent

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[1] Mahī is not mentioned in *Jñānakāṇḍa* of Kāśyapa.

[2] *Kuṇḍikā* and *kamaṇḍalu* are the same with the difference that the former does not have handle on top. In sculptures, *kuṇḍikā* is shown placed on the *kartarīmukha* gesture whereas the latter is normally borne holding the handle.

[3] *KLA*.18.15–25a; *SAA*.37.41–46.

[4] K.R. Srinivasan, *op. cit.*, p.112.

[5] During this period, *prayoga-cakra* had been in practice. However, this is unusual.

the *ugra* (ferocious) form of Narasiṁha.[1] Other clustering images cannot be traced out.

The image of Narasiṁha at Namakkal is the only ancient image clustered with the images of other deities prescribed in *Vaikhānasa* treatises. This cave temple[2] belonging to the eight century AD is one of the best examples for the Atiya style of art. In this relief sculpture, Narasiṁha is depicted seated in *vīrāsana*, folding the left leg and placing it on the seat. The right leg is let down. The backhands are in an unusual style but in a natural way. The rule that the attribute held in *kartarīmukha-hasta* should be at the distance of twelve *aṅgulas* is not followed here. Moreover, the artist had selected this way of depicting the attributes at a quite long distance expressing the ferocious aspect of Narasiṁha here. The backhands carry *prayoga-cakra* and *śaṅkha* on the right and left respectively. The front right hand is in *siṁhakarṇa* gesture and the left one is folded at elbow so that the palm rests on the left knee in a convenient manner. Śiva and Brahmā are depicted in *atibhaṅga* standing pose on the right and left respectively. Śiva holds *paraśu* and *mṛga* on upper right and left hands correspondingly. Brahmā's three heads are visible. He holds *akṣamālā* in the upper right hand and *kuṇḍikā* in the left one. Both the images have the inner hand in *kaṭihasta* pose and outer hand, folded at elbow, appears to be convincing (pacifying) ferocious Narasiṁha. Two images holding flywhisks appear next to the central image who are probably Kiṣkindha and Sundara. P.R. Srinivasan[3] identifies two more figures appearing very closely on the right and left of the central image to be Sanaka and Sanandana. However, it is very difficult to confirm because of absence of any features of sages like *jaṭā-makuṭa* and so on.[4]

Pātāla-narasiṁha

Though the exact concept of this type is not clearly indicated in the treatises, the reason behind this may be plausible in the following ways:

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[1] The image is under worship. It is very difficult to note other features, for it is safeguarded with a modern *kavaca* made of metal sheets being the common aspect in all south Indian temples to conserve the antique images.

[2] This cave temple possesses many beautiful panels of images prescribed in the *Vaikhānasa* works. Unfortunately, all the images made of stone have the coat of oil so that the exact beauty of the art could not be visualized, though there is a rule/custom that coating of oil is applicable to only the stucco images.

[3] P.R.Srinivasan states that the *cāmaradhārins* are Candra and Sūrya. However, it is difficult to be sure on account of the absence of halo behind the head of these luminaries. Moreover, these luminaries are not prescribed in the *Vaikhānasa* treatises to be depicted in such way.

[4] Presently all the images have modern ornamentation of *kavaca* etc. Because of ritualistic injunctions, it is very difficult to observe them accurately.

1. Narasiṁha is seated on the couch of Ananta, the king of *Pātāla* region, who is depicted being carried by Garuḍa, the embodiment of *Vedas*. Ananta's presence indicates *Pātāla* region as one finds in the image of Ādivarāha.
2. The legend (*sthalapurāṇa*) that Narasiṁha visited *Pātāla*, chasing Hiraṇya who was suspected to have gone to *Pātāla* might have been popular in the region of these treatises.
3. The term *pātāla-sannidhi* is a common one in many temples as the cell or room is in the basement or below the ground floor. For instance, the shrine of Kṛṣṇa is found in the basement of three-storeyed Saumyanārāyaṇa Perumāḷ temple at Tirukkottiyur. Such place might have been considered suitable for the installation of the image of Pātāla-narasiṁha.

The Pātāla-narasiṁha image[1] is depicted seated on the couch of serpent Ādiśeṣa also known as Ananta, resting on the shoulders of Garuḍa. Garuḍa kneels on his right knee while his left heel is raised up. He is four-armed. The front ones are clasped in *añjali* gesture and his back arms, turned upwards, support the couch of Ādiśeṣa that rests on his shoulders behind. The couch of Ādiśeṣa is formed with three folds. Narasiṁha is seated on the couch with his head overshadowed with the five-headed expanded hoods of Ādiśeṣa. On his eight hands, the lower most right hand bears *abhaya* gesture and the others hold the attributes *cakra*, *šara* and *khaḍga*. *Śaṅkha*, *dhanus* (Śārṅga), *kheṭaka* and *gadā* are held in the left arms.

In the two-armed image,[2] Pātāla-narasiṁha must be depicted with *varada* and *kaṭika*[3] gestures on the right and left hands respectively.

Yānaka-narasiṁha

As the word *yānaka* means 'possessor of vehicle', this form is meaningful but identical with Pātāla-narasiṁha.

In Yānaka-narasiṁha[4] aspect, Narasiṁha is depicted seated on the couch of serpent Ādiśeṣa that rests on the shoulders of Garuḍa.[5] The

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[1] *KRA*.11.52–58; *PRA*.13.67b–68.
[2] *PRA*.13.67b–68.
[3] The word '*kaṭika*' means 'connected to waist' that is obviously *kaṭi-hasta* or *kaṭyavalambita-hasta*. As the errors are common in the edition of the texts, the word can be taken as '*kaṭaka*' meaning *kaṭaka-mudrā* that is commonly applied to the images belonging to the period of these treatises.
[4] *VAK*.57 p.371; *EHI*, I.2. p.36; *Khilādhikāra* text does not specify the name.
[5] *KLA*.19.20–21.

image depicted in *vīrāsana* style may have two, four or eight hands or even more. The two-armed image does not hold *cakra* and *śaṅkha*. The image without any weapons in hands is meant for the welfare of all but the kings should never cause to consecrate such image. Narasiṁha is depicted reclining, probably sitting at ease, on the serpent's couch which also serves the purpose of canopy with the hoods consisting of seven heads. Narasiṁha, with tawny eyes and red clothes, is attended by Brahmā and Śiva on right and left correspondingly. Kiṣkindha of *añjana* complexion and lotus-hued Sundara stand on the sides holding the flywhisks. The sages Yajña and Tīrtha are depicted sitting in *sukhāsana* posture which is very unusual in case of worshippers. Maṇika and Puṣkala stand next to the door. Bhūtīśa is the *śaiṣika*. This icon installed on the top floor of the multi-tier structure (*vimāna*) drives away all the enemies.

The earliest representation of Yānaka-narasiṁha (c. 11th century AD) is found in the Narasiṁha temple at Simhachalam (Andhra Pradesh).[1] The descriptions of the *Vaikhānasa* works tally with this image excepting the attributes *śaṅkha* and *cakra* are placed on different hands. The lower right hand is in *abhaya-mudrā* and left hand is placed as *gaja-hasta* on the knee. The feet of Narasiṁha rest on the palms of Garuḍa.

Lakṣmī-narasiṁha

In the form of Lakṣmī-narasiṁha,[2] Narasiṁha in *sukhāsana* posture is depicted sitting on the *siṁhāsana* with his left leg let down and his right leg folded so as to rest on the seat. The attributes *cakra* and *śaṅkha* are held on the upper arms. His lower left hand is placed on the left thigh and his right lower hand, embraces the beautiful goddess Lakṣmī around her back who is seated on his right lap stretching her legs down. She, joyous coupled with shyness, is decked with various ornaments. She is in *pañca-tāla* measure with the complexion of pollen of lotus. Her hands are in *añjali* gesture. Her hands may bear *varada* and *abhaya* gestures. Alternatively, one of her hand should hold just-blown lotus while another one embraces Narasiṁha on her back. This type is apt for the devotees seeking mundane requirements (*bhukti*) as well as salvation (*mukti*). The icon of Narasiṁha with Lakṣmī on his right thigh is very rare. The *dhruva-bera* in the temple at Kuraiyalur (near Tirunagari, birth place of Tirumaṅkai Āḻvār) is the only available icon so far noticed. The icon and temple praised in the hymns of Tirumaṅkai Āḻvār, is ascribable to the period prior to him and as such, this is the earliest representation of Lakṣmī-narasiṁha in general.

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[1] Photo is reproduced in *The Simhachalam Temple* (fig.30).
[2] *KRA*.11.35–40a; *PRA*.13.65–67a.

In another form[1] installed for mundane needs, Narasiṁha is shown with his legs folded crosswise to keep Lakṣmī on his left thigh. His lower left hand runs around her waist and back and the lower right hand bears *abhaya* gesture.

The image of seated Narasiṁha in Malaiyadippatti rock-cut cave, Śrīvatsa is prominently depicted on the right chest of Narasiṁha (Plate XXX-b). The early representations of Narasiṁha associated with Śrī (Lakṣmī) in the form of *Śrīvatsa* mark are noticed in *Pañca-vīra* group on the slab of limestone found at Kondamotu in Guntur district (Andhra Pradesh)[2] and bas-relief at Manimangalam (Kanchipuram district).[3] These must be taken as the earliest representations of Lakṣmī with Narasiṁha causing evolution of the later images of Lakṣmī-narasiṁha i.e. Lakṣmī depicted seated on the lap of Narasiṁha. However, the earliest image of Lakṣmī-narasiṁha[4] is the one found in the Aḷakiyasingapperumāḷ temple (*Rājarāja viṇṇagar*) at Ennayiram (c. 1023 AD)[5] in South Arcot district (Tamil Nadu). The image of Lakṣmī-narasiṁha i.e. Narasiṁha with Lakṣmī on his lap became common during 900–1300 AD.

Puccha-narasiṁha

The image of Puccha-narasiṁha[6] must have the tail (*puccha*), hence the name. The form is in seated posture with the right leg folded and the left one stretched down the seat.[7] The right hand bears *abhaya* gesture and the left is placed on his thigh. This sort of image is hardly found.

We do not come across any image of Puccha-narasiṁha established in the temples or in any panels of exhibition. This type might have been adopted by the *Vaikhānasa* authors following the image of Narasiṁha (c. 3rd-4th century AD) found at Koṇḍamotu in Andhra Pradesh.[8] In this image, Narasiṁha, marked with *Śrīvatsa* on the chest, is depicted in full leonine form but with two human hands holding *gadā* and *cakra* in them.

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[1] *KRA*.11.40b–43a.
[2] M.L. Nigam, *op. cit.*, p.127.
[3] Photo is reproduced in *Vaiṣṇava Iconography in Tamil Country* (fig.24).
[4] Photo is reproduced in *Vaiṣṇava Iconography in Tamil Country* (fig.36).
[5] S.R. Balasubrahmanyam, *Middle Chola Temples*, p.120.
[6] *PRA*.13.69–70.
[7] The text is silent about the left leg. Hence, the left leg is taken thus here. Either *sukhāsana* or *ardha-utkuṭikāsana* can also be applied here. In *sukhāsana*, the position of left leg given here is apt. In *ardha-utkuṭikāsana*, the left leg should remain in the same position but cloth-band must be around one thigh and the waist. Alternatively, the left leg may be flexed high so that the image will be in *lalitāsana* or *mahārājalīlāsana*.
[8] Illustration published in 'Early Iconography of Vishnu in Andhra', p.127.

As the representation includes all parts of lion, its tail (*puccha*) could also be taken together.

A pillar in the Simhachalam temple (11th century AD) has a beautiful relief sculpture of Narasiṁha, seated on *padmāsana*.[1] The sitting fashion resembles that of Kondamotu but without any attributes in the hands. The hands are placed on the pedestal itself in between the legs. The image is well ornamented with *yajñopavīta*, *udarabandha*, *urassūtra*, *kaṭaka*, *bāhuvalaya*, *pādajāla* and so on. The manes are shown upwards like flames. In addition, the tail is prominent. This image must be the earliest representation of Puccha-narasiṁha clearly influenced by the *Vaikhānasa* treatises as the temple has many sculptures described in the texts.

Sudarśana-narasiṁha

The image of Narasiṁha shown on the reverse side of personified Sudarśana or in the middle of *Sudarśana-cakra* is one of the well-known forms of Narasiṁha traced out in the temples of early period (Plate XXXIII-b).

The image of Sudarśana-narasiṁha[2] must have terrible countenance though he is benign and bestower of fearlessness to his devotees. Narasiṁha, in *sukhāsana*[3] style of sitting, must be depicted in the middle of *cakra* (wheel) that is bright like thousands of suns. He holds four *cakra* in all four hands. His complexion is crimson. His image must be accompanied with the images of Brahmā and Śaṅkara who are depicted standing below his seat on right and left respectively. They pray to Narasiṁha to get rid of his anger.

The image of Sudarśana-narasiṁha either in anthropomorphic form or just Sudarśana-cakra with lion's face in the middle is common in most of the temples of South India. Some of the large metal image installed in Raṅganāthasvāmi temple at Srirangam and the stone image in Varadarājasvāmi temple at Kanchipuram are remarkable for the exquisite workmanship.

The image of Sudarśana-narasiṁha housed in the temple of Tirumokur near Madurai is noteworthy. On one side, Sudarśana is depicted with sixteen hands holding attributes in all of them. On the other side, Narasiṁha is depicted in *yogāsana* posture with four hands holding

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[1] Photo is reproduced in *The Simhachalam Temple* (fig.31). The author of the book names it Vyāghra-narasiṁha. However, the image does not have any characteristics of *vyāghra* (tiger).

[2] *KRA*.11.30–33; *PRA*.13.62–63.

[3] Another reading of *Kriyādhikāra* mentions the term '*samāsīna*' meaning 'well-seated'.

the attribute *cakra* in all of them. The wheel in between these two forms has the *mantras* of Sudarśana and Narasiṁha engraved on it around the figure of Sudarśana.

Narasiṁha in Indian art and temples

The earliest representation of Narasiṁha appears to be the one found in *Pañca-vīra* group on the slab of limestone found at Kondamotu in Guntur district (Andhra Pradesh).[1] The image, combination of lion body with human hands depicted holding *gadā* and *cakra*. The *Śrīvatsa* mark on the chest could have been the early representation of Narasiṁha in association with Śrīdevī or Lakṣmī and this confirms this form to be the incarnation of Viṣṇu.

A shrine dedicated to Narasiṁha in the premises of Viṣṇu temple at Eran (mid 5th century AD)[2] appears to be the earliest individual abode of Narasiṁha available so far. The image of two-armed Narasiṁha, made of pinkish sand stone found in the site of Viṣṇu temple at Eran, must be the earliest freestanding image.[3]

The temple of Narasiṁha at *Ghaṭikācalam* (present Sholingur near Chennai) referred to by Peyāḻvār, one of the *Vaiṣṇava* saints of early Christian era, confirms an individual temple dedicated to Narasiṁha. However, due to later modifications and Muslim invasions, it is very difficult to ascribe the present structure to that period.

As pointed out by K.R. Srinivasan, the *Varāha-maṇḍapa* rock-cut cave (c. 630–668 AD) at Mamallapuram can be inferred to be of Narasiṁha based on the presence of other sculptures such as Bhūvarāha, Trivikrama, Śrīdevī and Durgā in the *maṇḍapa* of this Mamalla style cave-temple.[4]

The temple of Narasiṁha, probably the earliest, at Singaperumal Koil near Chennai is ascribed to the period between Narasiṁhavarman I Mamalla (c. 630–668 AD) and Parameśvaravarman I (c. 672–700 AD).[5] The image of Narasiṁha is one of the earliest images of stone with stucco plaster.

Another early temple dedicated to Narasiṁha is the rock-cut cave temple (c. 770 AD) at Anaimalai (present Narasingam) near Madurai, where the earliest image of Narasiṁha is found as a *dhruva* image in true sense. This temple had the foundation of the Pāṇḍya ruler Varaguna I.

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[1] M.L. Nigam, *op. cit.*, p.127.
[2] J.C. Harle, *Gupta Sculptures*, fig. 22.
[3] J.C. Harle, *op. cit.*, p.38 (fig.25). The image is now in Gwalior.
[4] K.R. Srinivasan, *op. cit.*, p.148.
[5] K.R. Srinivasan, *op. cit.*, p.112.

Mārankari, a minister of Pāṇḍyan king had excavated this but his brother carried out the consecration.[1] Another cave-temple of Narasiṁha at Namakkal is the only ancient image clustered with the images of other deities prescribed in *Vaikhānasa* treatises. This cave temple[2] belonging to the 8th century AD is one of the best examples for the Atiya style of art.

During the period of Coḻas, the temples of Narasiṁha were built frequently. The two-tiered Aḻakiya Narasiṁha Perumāḷ temple (*Rājāraja Viṇṇagar*) at Ennayiram (near Villupuram in Tamil Nadu) belongs to the period of Rājarāja I (c. 1023 AD).

The shrines of Narasiṁha had been constructed within the temple premises of Viṣṇu temples. Some of them are – in Rājagopālasvāmi temple at Manimangalam (c. 1164 AD), the Raṅganātha temple at Tirunirmalai (c. 1178–1216 AD), Pārthasārathi temple at Tiruvallikkeni in Chennai (c. 1268 AD)[3] and Rāmasvāmi temple at Seranmadevi in Tirunelveli district (c. 1283–1291 AD).[4] The temple at Ahobilam (Andhra Pradesh), one of the holy places praised by the *Āḻvārs*, became one of the places of Narasiṁha probably right from the period of Kākatīya rulers (c. 11th century) and the present temple can be easily ascribed to the period of Vijayanagara rulers.

Narasiṁha images in Śiva temples

It appears that, right from earlier times, the form of Narasiṁha had been taken as the destroyer of evil. This could have been the plausible reason that the image of Narasiṁha played an important role not only in *Vaiṣṇava* art but also of other faiths like *Śaivism*. *Śaivism* adopted representing the images of Narasiṁha as *koṣṭha-mūrti* on the *vimāṇa* of the temples. An image of Yoga-narasiṁha in *utkuṭikasana* with *yoga-paṭṭa* is noteworthy in the western *grīvā-koṣṭha* of the structural temple dedicated to Śiva known as Mukundanayanar temple[5] at Mamallapuram (Plate XXXIII-a). This beautiful image of Yoga-narasiṁha is attended by two

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[1] K.V. Soundara Rajan, *Rock-cut temple styles*, p.88.

[2] This cave temple possesses many beautiful panels of images prescribed in the *Vaikhānasa* works. Unfortunately, all the images made of stone have the coat of oil so that the exact beauty of the art could not be visualized, though coating of oil is applicable to only the stucco images.

[3] As this deity is praised in the hymns of Tirumaṅkai Āḻvār, this date must of reconsecration rather than the consecration of a new shrine and icon.

[4] Champakalakshmi, *op. cit.*, p.102.

[5] This is said to be the first stone structural temple of the Pallava ruler Narasiṁhavarman II Rājasiṁha. This temple is about one kilometer away from Mamallapuram on the north adjacent to the coastal road leading to Chennai.

figures on the sides both in *ekajānukrama* pose i.e. kneeling on one with *añjali* gesture.[1]

An image of Narasiṁha in *lalitāsana* (Plate XXXIII-c) with left leg hanging down and resting on a lotus and the right one bent on the seat is found on the *vimāna* of the rock-cut temple of Kalugumalai (c. 800 AD) in Tirunelveli district. The mouth is wide-open suggesting a terrific countenance. The upper pair of hands holds *cakra* and *śaṅkha*. The lower right is in *tarjanī* or *sūcī* gesture and the lower left is in *kaṭyavalambita* pose.

Narasiṁha images are common in the later Śiva temples also normally in the *grīva-kostha*. A beautiful image of Yoga-narasiṁha, seated on a round *padmapīṭha*, is found on the west *grīvā-koṣṭha* on the superstructure (*vimāna*) of the Kanakasolisvara temple (c. 1070–1125 AD) at Kaniyamur in South Arcot district.[2] Another noteworthy image is noticed on the second row of *hāra* over first *tala* on the western side of the superstructure (*vimāna*) in Vachisvaram temple (c. 1012–1044 AD) at Tiruppasur (near Chennai).[3] An image of the same type is also found on the northern *kūṭa* on the *vimāna* (superstructure) of Tiruvalisvara temple (period of Rājarāja I) at Tiruvalisvaram[4] (Tirunelveli district). A beautiful miniature sculpture of Hiraṇya-vadha Narasiṁha is found in the Brahmāpuriśvara temple at Pullamangai.[5]

Vāmana – Trivikrama

The fifth incarnation of Viṣṇu is Vāmana (dwarf) and who later transformed into Trivikrama. Hence, these two forms are always detailed together. However, in the *garbhagṛha* in real sense, Trivikrama image alone is installed as the main image whereas only in the panels, Vāmana is depicted. This is because the image of Vāmana, fashioned in *paṇca-tāla*, is not suitable for the installation in the sanctum sanctorum as in the case of Kṛṣṇa. However, Bhṛgu prescribes as individual sub-shrine (*āśraya-ālaya*) to Vāmana on the northwest (*vāyu-diśā*) of the main sanctum sanctorum.[6] On the other hand, Vāmana's image may be placed on the southern side of *vimāna* (temple or superstructure).[7] There is a strict rule that the *dhruva* image alone should be like Vāmana and the *kautuka* image must be in

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[1] These relief images are partly corroded due to weather and saline breeze of the Bay of Bengal.
[2] S.R. Balasubrahmanyam, *Later Chola Temples*, p.147 (fig. 150).
[3] S.R. Balasubrahmanyam, *Middle Chola Temples*, p.297.
[4] *Ibid.*, p.206.
[5] S.R. Balasubrahmanyam, *Early Chola Temples* (fig. 39).
[6] *KRA*.17.42a.
[7] *VĀS*.19.9b.

uttama daśa-tāla measure with four hands resembling the form of Viṣṇu,[1] for the installation of the power or the energy of the Supreme Deity in *kautuka* icon is an alternative to the *dhruva* icon. The individual temple or sub-shrine of Vāmana is not traceable.

The image of Trivikrama may be installed in the temples anywhere in the village or town but the temple must be in a position so that the images of Vāmana or Trivikrama face the *grāma* and *nagara*.[2] There is a provision of allotting an individual sub-shrine (*āśraya-ālaya*) to Trivikrama on the direction between the northwest and north of the main sanctum sanctorum.[3] The *kautuka* image of Trivikrama must be like that of Viṣṇu with four hands.[4]

The episode of Trivikrama is familiar from the time of *Ṛgveda* as one of Viṣṇu's activities. That Viṣṇu, described in *Puruṣasūkta* to have three strides, is none other than Nārāyaṇa is indisputably solved. Viṣṇu here does not mean Sūrya but the Supreme deity. Therefore, amongst the incarnate forms of Viṣṇu, this form alone is fashioned in *uttama daśa-tāla* that is applicable to Viṣṇu, the Supreme One. Both *Vaikhānasa* and *Pāñcarātra* literature equally glorify this incarnation. The earliest archaeological evidence is from an epigraph found at Nagarjunakonda stating that an eight-armed wooden image of Viṣṇu as Aṣṭabhujasvāmi to have been installed in 278 AD.[5] Moreover, the form of Trivikrama had been in the trio of forms of supremacy over the kings hence, this image had been created almost all the places in India. Hence, the sculpture of this form had been also set up in the *deva-koṣṭha* in most of the temples alongwith that of Narasiṁha and Varāha.

The legend of Vāmana – Trivikrama found in the *Vaikhānasa* texts is same as in *Purāṇic* records. However, Garuḍa gets a different mention in the *Vaikhānasa* treatises. Although the initial form was Vāmana, the transformation into colossal form to achieve the goal of the incarnation became prominent.

The mightiest king Bali, son of Virocana, conquered all the heavenly worlds and made all the deities impotent. To get back everything from him, Lord Viṣṇu was born as *Vāmana* (dwarf) to Aditi and Kaśyapa. In the dwarf form, he approached the sacrificial hall of Bali and begged for three steps of land. As soon as Bali offered the water in confirmation of

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[1] *KJK*.79 p.152; *KRA*.6.21a; *PRA*.13.10a; *VAK*.22 p.149.
[2] *VAK*.3 p.10.
[3] *KRA*.17.42b.
[4] *KJK*.82 P.158; *VAK*.57 P.375.
[5] M.L. Nigam, *op. cit.*, p.127.

grant of land, Vāmana developed into colossal form and strode the three worlds. Thus, the episode is presented here in the *Vaikhānasa* treatises.[1]

The image of Vāmana should not be installed in a separate shrine.[2] Hence, this is included in the Trivikrama group of images.[3] Vāmana's icon should be set up in the *mānuṣapada* and Trivikrama's image must be placed in the *daivikapada* in the sanctum sanctorum.[4] In the panel of Trivikrama, Vāmana should have beautiful face expressing request for the land.

Kāśyapa[5] insists on the same though he presents the view of some others that the image of Vāmana can independently be installed. In such depiction, the image should have two hands holding a staff (probably of *palāśa* or *aśvattha* wood) in the right and umbrella in the left one. Such image is meant for the ones seeking knowledge.[6] The images of the sages Kanaka and Śaṅkhila must be set up as his worshippers on the right and left respectively. Kanaka has golden complexion and Śaṅkhila has the hue of conch. The lords of the sky i.e. Sūrya and Candra are the *dvārapālakas*.[7]

The image of Vāmana,[8] two-armed and fashioned in *pañca-tāla*[9] or *uttama pañca-tāla* but unusually *navatāla*[10] according to *Vāsādhikāra*, should have the characteristics of a calm *brahmacārin* such as *śikhā* (tuft of hair) or *jaṭā*, *chatra* (umbrella) and *daṇḍa* (staff) besides putting on *kaupīna-vastra* (loin-cloth) or *pavitra-śāṭi*.[11] His complexion is like the fruit of *vakula* tree. Moreover, the form may have a book, *mekhalā* (gridle), sacred chord and antelope skin in *upavīta* fashion in addition. He should have *pavitra* (a ring made of *kuśa* grass) on his finger.[12]

In the form of Vāmana included in the twenty-four forms of Viṣṇu, mighty four-armed Vāmana,[13] deceitful form of Viṣṇu, is golden hued. He

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[1] *KJK*.82 p.157; *KRA*.11.63b–64a; *SAA*.59.2–47.
[2] *KRA*.11.85a.
[3] The reason is perhaps that the image in the sanctum sanctorum must not be less than *daśa-tāla*.
[4] *VĀS*.19.18.
[5] *KJK*.82 p.157.
[6] *Ibid.*, 82 p.158.
[7] *Ibid.*, 82 p.158; *KLA*.19.34–35.
[8] *KLA*.19.32–33; *KRA*.11.77b–78a; *SAA*.59.61–62a; *VAI*.18 p.54; 58 p.199; *VAK*.20 p.106; 57 p.372; *VĀS*.19.16b–18a.
[9] *VĀS*.19.11–13.
[10] *Ibid.*, 19.10a.
[11] *Brāhmīya-citrakarmaśāstra* (5.31a) includes also *pāduka* (sandal).
[12] *VAK*.57 p.372.
[13] *PRA*.17.17b–20a.

holds *gadā*, *śaṅkha*, *cakra* and *padma*.[1] Alternatively, he may be depicted in the child form with the attire of a *brahmacārin*. He holds *daṇḍa* and *kamaṇḍalu* in his two hands.

Vāmana is called Dadhivāmana[2] if he is of white complexion and holds a pot filled with curd-rice in both of his hands. Vāmana is called Citravāmana in case the total height has two inches more than *uttama pañca-tāla*.[3]

The image of Trivikrama, adorned with all sorts of ornaments and *kirīṭa-makuṭa*, should be *uttama daśa-tāla*[4] (124 *aṅgulas*) or *daśa-tāla* measure.[5] Trivikrama's image is considered of *uttama* grade if its total height is equal to 1½ of the total height of the door-frame; it is of *madhyama* grade if the total height of the image consists ¼ more than that of the door; in *kaniṣṭha* grade, Trivikrama's image has the height of the door-frame.[6]

The image of Trivikrama, meant for the subjugation of *bhūloka*,[7] must appear expressing hasty and happy attitude. The three types of constructing techniques of images viz. *citra* (round), *citrārdha* (relief) and *citrābhāsa* (painting) are applicable for the representation of the clustering deities present around.

The temple for Vāmana and Trivikrama may be in *grāma*, *nagara*, *paṭṭana*, *kharvaṭa*, *nagarī*, *rājadhānī*, on the bank of river and sea, on the hill, in the forest and the place adjacent to hill and forest, in the structures (*vimānas*) viz. *Prasannaka*, *Bhadraka*, *Hastibhadraka*, *Dīrghaśālā*, *Mahākūṭa*, *Somacchanda*, *Catusphuṭa*, *Chatrākāra*, *Gopurākāra*, *Kūṭa*, *Nandīviśāla*, *Trikūṭa*, *Aṣṭāṅga* and *Bṛhadvṛtta*.[8] The temple with the entrance on the east is meant for attaining *mokṣa* and the temple with the entrance on the west benefits in all sorts of enjoyments.[9]

There is a major difference between the *Vaikhānasa* texts and images in situ (both the temples and caves) of South India, regarding which leg remains raised up. In the first type, the right leg remains raised up. This

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[1] *BCS* (5.27–29) mentions this type also but with *uṣṇīṣa-paṭṭa* tied around the head and all sorts of ornaments like *ratnakuṇḍala*.
[2] *PRA*.17.17b–20a.
[3] *VĀS*.19.14a.
[4] *VAI*.58 p.200; *VAK*.57 p.374.
[5] *KLA*.19.78b.
[6] *Ibid.*, 19.78a, b.
[7] *KJK*.82 p.158.
[8] *Ibid.*, 82 p.158; *KLA*.19.72–75; *PRA*.14.7; *SAA*.59.49; *VĀS*.19.8b–9a.
[9] *KLA*.19.77.

is found in *Prakīrṇādhikāra* and one chapter of *Vimānārcanākalpa*. In the second type, Trivikrama is depicted as raising the left leg and this is found both in *Vimānārcanākalpa* and other *Vaikhānasa* texts. This causes a doubt whether the *Āgamic* prescriptions were followed strictly and uniformly everywhere. In these circumstances, following are the plausible reasons to safely conclude:

1. As in the case of Varāha, it appears here also the terms '*dakṣiṇa*' and '*vāma*' can mean right and left sides as well as south and north directions. As such the sculptor could have depicted the image with raising the right leg in case it is set up facing the east.
2. The image of Trivikrama, one of the important deities of sovereignty for the kings / rulers, could have been created on the instruction of the kings, symbolizing their supremacy over the kings on that very direction the leg of Trivikrama is depicted striding upon.
3. As the face of Trivikrama, looking at the raised foot, should not be facing the southern direction, the sculptors could have created the image raising the right leg in case the image is depicted facing west.

The *Vaikhānasa* works mention Trivikrama's image in two major types with reference to the total number of hands and the position of foot. In the first, the image is of three varieties according to the total hands i.e. two, four and eight. The installation and worship of the two-armed image benefits in prosperity, fame and glorious and lustrous appearance as well as knowledge; the establishment of four-armed form of Trivikrama is beneficial to become the ruler of the country; and the eight-armed image is suitable to attain the emperorship, victory and all sorts of pleasures.[1]

Two-armed Trivikrama

In the image of Trivikrama with two hands, the right hand is in *ādāna* gesture in the attitude of receiving the water from the king Bali whereas the left hand is stretched out parallel to the up-lifted left leg.[2]

Trivikrama image with two hands in the above description is not found anywhere. However, one can find a beautiful two-armed Trivikrama image (prior to 8th century AD) in the Ulakaḷanta Perumāḷ (Trivikrama) temple at Kanchipuram. The image is made of stucco. The image measuring about 32 feet is noteworthy for its set up. Established in a rectangular structure (*śālākāra* or *gopurākāra vimāna*) it occupies almost ¾ total height inside the *garbhagṛha* from the *adhiṣṭhāna* to the *stūpi* (finial).

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[1] *KJK*.82 p.158; *VĀS*.19.27.
[2] *KJK*.82 p.157; *VĀS*.19.26.

It stands firmly on the right leg resting on the head and the left leg remains raised up. Both the hands are in *uttāna-prasārita* pose (stretched out) equally on both the sides with *sūcī-mudrā*. This freestanding image is indeed the tallest amongst the Trivikrama images found in India. No accompanying images are found.

Four-armed Trivikrama

One can find three kinds of four-armed images of Trivikrama in the *Vaikhānasa* works on the aspect of gesture and attributes though the back pair of hands holds *cakra* and *śaṅkha* in all of them.

In the first kind, the lower right hand supports below the uplifted left leg[1] and the lower left hand is stretched out (*uttāna-prasārita*) parallel to the left leg indicating the number of strides.[2]

In the second type, the lower right hand bears one of these gestures viz. *abhaya*, *varada* and *ādāna* and the lower left hand is out-stretched parallel to the raised leg.[3]

In another form,[4] the lower right hand remains in *uttāna* pose i.e. raised upwards, perhaps with the open palm turned towards the onlooker, expressing the meaning of both *abhaya* as well as success whereas the lower left hand remains stretched parallel to the up-raised left leg.

In the next form,[5] Trivikrama holds *cakra* and *śaṅkha* in the backhands. The lower right hand bears *ādāna* gesture in the attitude of receiving the water from Bali and lower left one remains parallel, optionally with *sūcī-mudrā*, to the left leg that remains raised up.

In the four-armed form with the right leg raised up to the level of forehead (*lalāṭānta*),[6] Trivikrama is depicted standing firmly on the left leg. He holds *cakra* and *śaṅkha* on the backhands. One of the right hands is stretched parallel to the uplifted leg and one of the left hands, probably the lower one, is in *kaṭyavalambita* pose. He is adorned with *pītāmbara* and all sorts of ornaments like *hāra*. The image of Trivikrama, made of wood,

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[1] In the phrase of *Kriyādhikāra* (11.70a) '*dakṣiṇam hastam ādāya*', the word '*ādāya*' in the past indeclinable participle of the verb '*dā*' with the prefix '*ā*' cannot fit in syntax to make the sense of '*ādāna-mudrā*' though the verb with the prefix generally means 'to receive'. As per *Pāṇini-sūtra* (3.1.139) i.e. '*dadātidadhātyorvibhāṣā*', the root '*dā*' can be considered to be '*dhā*' meaning 'to hold'.

[2] *KRA*.11.69–71a.

[3] *VAK*.57 p.374.

[4] *KLA*.19.36b; *VAI*.58 p.200.

[5] *KJK*.82 p.157; *SAA*.59.53b–55a; *VĀS*.19.24b–25a.

[6] *VAK*.20 p.106.

found in the Trivikrama temple at Tirukkovalur (Plate XXXVI-c) can be taken as the best example of this type though the attributes *śaṅkha* and *cakra* are held in the hands unusually on the right and left hands respectively.

There are two four-armed Trivikrama panels in two different rock-cut caves at Namakkal (Namakkal district, Tamil Nadu). The huge four-armed Trivikrama relief panel (Plate XXXV-a) in a niche on the south wall in Narasiṁha rock-cut cave temple is noteworthy for the iconographical features and this panel brings to view the entire scene of Vāmana–Trivikrama episode depicted in two different panels in Vaikuṇṭha Perumāḷ temple at Kanchipuram (Plates XXXVII-a and XXXVII-b). Trivikrama, surmounted by a parasol (*chatra*), is in *atibhaṅga* standing style lifting his right foot to the height of his forehead (*lalāṭānta*). His upper left hand with *kartarī-hasta* holds *śaṅkha* which is not shown on the fingers but a little above; his lower left hand is *kaṭi-hasta*; his upper right hand, with *sūcī-mudrā*, is stretched parallel to the uplifted right leg; and his lower right hand with *muṣṭi-mudrā* holds a massive *gadā* with its broad bottom end raised up. To the left of Trivikrama's head are the figures of horse and *yūpastambha* (sacrificial post) indicating *yajñaśālā* (sacrificial hall) where the drama took place. Jāmbavān in moving posture is shown on the right of Trivikrama's head beating a drum in commemoration of the victory of Trivikrama. Namuci, holding *kheṭaka* in the left hand and a sword in the right hand, is shown somersaulting above the raised right foot of Trivikrama. On the right side below, Garuḍa is depicted mounting on Śukrācārya with raised right hand with *muṣṭi-mudra* in beating attitude. On the left side of the panel, Mahābali is shown with a pitcher pouring water in confirmation of the gift of three feet land. The figure of Vāmana, with typical attires of *brāhmaṇa* and umbrella, is fine depicted in such a beautiful way eagerly looking at the pitcher held in the hands of Mahābali. The beauty and the facial expression of the figure of Vāmana remind the description of the *Āḻvārs* that he attracted Mahābali and got the gifts. Proportionate measurement of all the figures is remarkable. Another four-armed Trivikrama panel (Plate XXXV-b) is in Raṅganātha rock-cut cave temple which is treated slightly different from the former. However, the former is more dynamic in expressing swiftness and majesty.

Eight-armed Trivikrama

In the eight-armed image, Trivikrama must be shown holding, probably in the right arms, the attributes *gadā*, *cakra*, *asi* and *śakti* and *padma*, *śaṅkha*, Śārṅga (*dhanus*) and *śara*, perhaps in the left hands.[1] In

[1] *KRA*.11.67a. *Kriyādhikāra* mentions these attributes in two groups but is not specific about the side these belong. If the image holds eight attributes in eight

another form,[1] *padma* is not found but the hand remains stretched parallel to the uplifted leg.

In the second kind, Trivikrama holds *cakra*, *asi*, *gadā* and *śakti* in his right arms and the *śaṅkha*, Śārṅga (*dhanus*) and *śara* and *kheṭaka* in the left one, besides one of his left hand is stretched parallel to the up-lifted left leg.[2] The *musala* is found instead of the *kheṭaka*, as per another reading of *Jñānakāṇḍa*.

In the next eight-handed form, the image holds the *cakra*, *śara* and *asi* in the right hands and the attributes *śaṅkha*, Śārṅga (*dhanus*), *hala* and *musala* in the left ones.[3] Or he may hold the *cakra*, *śaṅkha*, *dhanus*, *hala*, *gadā*, *bhiṇḍipāla*, *asi* and *musala*.[4]

In another image,[5] Trivikrama holds *cakra*, *asi* and *śakti*[6] in the right hands. On the left ones, are held *kheṭaka*, *dhanus*, *hala* and *musala*. One of the hands on the right side remains free. Therefore, it is possible to take that Trivikrama stands on the left leg in such depiction, and the right hand remains out-stretched pointing to the right foot that remains elevated.

One of the images of Trivikrama,[7] with uplifted right leg, is depicted holding, on the right hands, the *cakra*, *śara*, *khaḍga* and bow Śārṅga which is held in such a fashion that its one end rests on the ground as the natural support to Trivikrama for balancing while his right leg is raised up.[8] His left hands hold *śaṅkha*, *gadā* and *kheṭaka*.[9]

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hands, no hand may remain stretched out parallel to the upraiised leg. As seen commonly in many images, both the bow and arrow can be held in one hand. Alternatively, the image should be Aṣṭabhuja i.e. Viṣṇu's colossal form before his strides.

[1] *SAA*.59.51.

[2] *KJK*.82 p.157.

[3] *VAK*.57 p.374. One of the right hands remains free. It is possible to consider here the arm-free hand be stretched out parallel to the right leg which remains raised.

[4] *VAK*. (V).57 p.355.

[5] *VAI*.58 p.200.

[6] Rao's appendix is not clear and this one just mentions five attributes viz.*cakra*, *śaṅkha*, *gadā*, *dhanus* (Śārṅga) and *hala* in general but less informative.

[7] *PRA*.14.8b–11.

[8] In freestanding Trivikrama statue made of wood or stucco, such a fashion of holding bow has the functional use of support underneath for the proper balancing of the same.

[9] One of the left hands remains free. As the image stands firmly on the left leg, one of the left hands, obviously the lowest one, can be depicted as*kaṭyavalambīta*.

The image of Trivikrama,[1] according to *Vāsādhikāra* of Bhṛgu, is depicted holding *gadā*, *cakra*, *asi* and *śakti* on the right hands. *Śaṅkha*, *dhanus*, *śara* and *kheṭaka* are held in the left hands. As one of the left hands, running below the raised leg clock-wise,[2] has to be shown lifted up with *sūcī* gesture, the attributes *śara* and Śārṅga (bow) must be taken as held in one hand.

The images of Trivikrama are of three types with reference to the position of his leg raised up to the level of his knee (*jānvanta*), navel (*nābhyanta*) or forehead (*lalāṭānta*).[3] In the transformation of Vāmana to Trivikrama, his development is indicated by the presence of two luminaries i.e. Sūrya and Candra. The three types are as under:

1. The foot remains raised up to the level of the knee of Trivikrama. This signifies his stride over the earthly worlds.[4] In this, Sūrya and Candra remain at the breast level of Trivikrama.[5] This image is beneficial to those wishing to conquer the earth.[6]

2. The foot remains lifted up to the navel of Trivikrama indicating his second pace covering the worlds existing in *antarikṣa* (space).[7] In this, Sūrya and Candra remain at the level of Trivikrama's thigh.[8] This form is to be installed for attaining the heavenly worlds.[9]

3. The foot is raised to the level of Trivikrama's forehead, which is the climax of the drama of incarnation as Vāmana who later turned into a colossal form. This step indicates the stride over *svargaloka*.[10] In this, Sūrya and Candra exist at the knee level of Trivikrama.[11] This form is meant for attaining all the words.[12]

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[1] *VĀS*.19.20b–22a.
[2] The phrase '*dakṣiṇādhaḥ prasāritam*' in *Vāsādhikāra* is very interesting. The leg is raised up but the hand remains partly stretched out below the leg. In this image the leg must be *ūrdhva-prasārita* (lifted almost upwards) rather sideward resembling the dancing posture *lalāṭatilaka* of *ūrdhva-tāṇḍava* Śiva.
[3] *KLA*.39–40a.
[4] *VAK*.57 p.374.
[5] *KLA*.9.37a.
[6] *KJK*.82 p.157–158; *KRA*.11.73a; *SAA*.59.56b; *VAK*.57 p.374.
[7] *VAK*.57 p.374.
[8] *KLA*.19.37b.
[9] *KJK*.82 p.157–158; *KRA*.11.73b; *SAA*.59.57a.
[10] *VAK*.57 p.374.
[11] *KLA*.19.38a.
[12] *KJK*.82 p.157–158; *KRA*.11.73b; *SAA*.59.57b.

In the first type,[1] his leg remains lifted up to the knee level. This signifies his measuring out the earth. Indra, of dark complexion, appears on the top of hind wall holding parasol. Javana or Yama and Varuṇa, present on the sides, are the fanners but the worshippers, according to Atri. Sūrya and Candra float on the hind wall on right and left respectively, probably to the level of Trivikrama's shoulder. In the second type,[2] his leg remains raised to the height of the navel. This denotes his second stride covering the atmosphere or the celestial worlds. In early South Indian monuments, this type is hardly found. The plausible reason is that the purpose of the installation of this image benefits in the worlds of *antarikṣa* which is not much admired by devotees; this could have promoted other two types as they deal with either or both.

The third type of Trivikrama,[3] with his leg raised to the height of his forehead, is considered the best one. This confirms his third step measuring out the heavenly worlds by which the deity gets the perfect epithet Trivikrama that is also confirmed by the *Puruṣasūkta*. The celestial tree Kalpaka and Indra's parasol must appear behind above Trivikrama's head. Javana and Jaleśa hover behind on the right and left sides holding *cāmara* in the hands. The sages Sanaka and Sanatkumāra too appear above Javana and Jaleśa (Varuṇa). The image of Brahmā, of golden hue, in the attitude of washing the sole of Trivikrama's foot, must be made above holding the raised foot of the latter. The flow of river Gaṅgā must appear near Trivikrama's foot. The river Gaṅgā is personified right from her navel and whose hands are folded in *añjali* gesture. Her image, as per *Khilādhikāra*, must be depicted in the disposition of *ardhasācīkṛta*. Śakra (Indra), holding *Vanamālā* and *cāmara* in his left hand, must be shown on the right next to Trivikrama's shoulder. Candra in worshipping attitude should be shown on the right of Trivikrama at the latter's chest level. Sūrya, marked with radiant halo around his head, is to be depicted on the hind wall on the left at the knee-level of Trivikrama. The image of Namuci, the son of Bali, is made somersaulting atop the raised foot of Trivikrama. Śukra, the preceptor of Bali and the obstructers of Bali's grant,[4] appears on the left side of Trivikrama's foot that is planted firmly on the ground. Garuḍa is present above Śukra striking the latter with his fist.[5] Jāmbavān,[6]

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[1] *KRA*.11.71b–72; *SAA*.59.56; *VAI*.58 p.200; *VAK*.57 p.374.
[2] *VAK*.57 p.374.
[3] *KJK*.82 p.157–158; *KLA*.19.41–53; *VAI*.58 p.200; *VAK*.57 p.374; *VĀS*.19.28b–35.
[4] *KRA*.11.82; *VAK*.57 p.374.
[5] *KJK*.82 p.158; *KLA*.19.52a, b; *KRA*.11.76b, 82; *SAA*.59.60b–61a; *VAK*.57 p.374.
[6] In *Rāmāyaṇa* (*Kiṣkindhā-kāṇḍa*.40.15), Jāmbavān says, "Once when Viṣṇu made three strides in the sacrifice of Mahābali, I came around him in circumambulation."

with the monkey face and human body,[1] appears on the side, above Garuḍa, beating a drum or *vallarī*[2] in commemoration of the victory of Trivikrama over Bali.[3] The images of *Lokapālas* with *añjali-mudrā* must be shown around. *Vāsādhikāra* includes in addition to Śaṅkara also Bhṛgu and Mārkaṇḍeya[4] probably as worshippers, for these two sages are common wherever Viṣṇu is installed.

The image of Vāmana[5] should appear on the right of Trivikrama. Bali, accompanied by his wife, both adorned with all sorts of ornaments, stands holding a golden pitcher near Vāmana in a pleasant mood in the attitude of offering water to the latter.

The colouring system[6] of the Trivikrama panel is as follows: Trivikrama is of *sasya-śyāma* (plant-green) hue or *śyāma* and adorned with red cloth; Indra, Varuṇa, Namuci and Vāmana are of *śyāma* complexion; Candra, Gaṅgā and Śukra are of bright white complexion; Yama[7] and Vāyu[8] are of *anjana* hue; Brahmā is of golden or yellow[9] (*pīta*) colour; Bali is of golden colour; Jāmbavān is of *nīla* (blue) complexion; Sūrya is of flame complexion; and Garuḍa is multi-coloured.

Khilādhikāra[10] specifies different colours applicable to the image of Trivikrama according to the result of installation of the image, donors and time. According to this text, the image in white (*śveta*) colour is meant for *mokṣa*, yellow (*pīta*) for progeny, *śyāma* for the promotion of wealth and agriculture and *rukma* (red) for *vīrya* (vital energy) and victory. Trivikrama's image must have four colours viz. white (*śveta*), yellow (*pīta*), *śyāma* and *añjana* for the four *yugas* viz. *Kṛta*, *Tretā*, *Dvāpara* and *Kali* respectively. White colour is prescribed if the donor (*yajamāna*) is a *brāhmaṇa*; red (*rakta*) is apt in case the *yajamāna* is a *kṣatriya*; yellow (*pīta*) is commended if the *yajamāna* is a *vaiśya*; and *añjana* hue is used when the *yajamāna* is *śūdra*. However, the *śyāma* hue is applicable to all.

Prakīrṇādhikāra prescribes the installation of Trivikrama image in *aṣṭāṅga* fashion consisting of Mahī, Prahlāda, Bali, Namuci, Śukra, Garuḍa,

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[1] According to Atri, Kāśyapa and Bhṛgu (*KRA*), Jāmbavān has full form of monkey (*vānarākṛti*).
[2] *VĀS*.19.30b. *Vallarī* is a type of musical instrument.
[3] *KRA*.11.73b–77A; *SAA*.59.58b–59; 59.61–63a.
[4] *VĀS*.19.35.
[5] *KJK*.82 p.158; *KRA*.11.77b–79a; *SAA*.59.61b–62a.
[6] *KRA*.11.79b–83a; *SAA*.59.63b–66; *VAI*.58 p.200.
[7] *SAA*.59.64a.
[8] *KRA*.11.80a.
[9] *SAA*.59.65a.
[10] *KLA*.19.54b–58.

Ananta and Vāsuki.[1] The image of Trivikrama, to be established in the sanctum sanctorum, according to *Prakīrṇādhikāra*, is an important one. This exactly presents a perfect view of the climax of this incarnation and the scene of the very next moment of the same. The image, adorned with *kirīṭa* and other ornaments, must be created expressing happiness coupled with swiftness. Trivikrama stands firmly on his left leg and his right leg is raised up. *Cakra* is held in the uppermost right hand and *śara* and *khaḍga* are held in other two hands and another, undoubtedly the lowest one, holds the bow Śārṅga in such a style that one of its ends rests on the ground as if Trivikrama needs a support in order to stand firmly on one leg.[2] The uppermost left hand bears *śaṅkha*, and other hands hold *gadā* and *kheṭaka* in them.[3] Indra must be shown standing on top left whereas Dharmarāja or Yama is on the right holding a garland. On the right wall, probably at extreme corner, Brahmā appears holding two pitchers[4] in his hands and is engaged in washing the upraised foot of Trivikrama. Gaṅgā, who is beautifully personified above her navel level, is present near his foot in *añjali* gesture. The chief attributes of Viṣṇu i.e. *cakra* and *śaṅkha*, optionally in personified form, appear above unusually on the left and right sides of Trivikrama image. On the sides of Trivikrama, obviously at the level of his chest, Sūrya and Candra are present besides Jāmbavān in human form who is beating a drum in celebration of Viṣṇu's victory over the demons. The well-adorned image of goddess Mahī, in standing posture, should be made on the right of Trivikrama. She holds a lotus in her right hand and her left hand is thrown down. The image of Prahlāda, adorned with *jaṭāmakuṭa* and all ornaments, must be set up on her right side holding his hands in *hṛdayāñjali*[5] gesture. On the right side of the plumb line of the central figure, i.e. Trivikrama, is modestly seated Bali, the king of demons, clasping his hands in *brahmāñjali*[6] gesture. He wears *kirīṭa*, *puṣpa-vastra* (variegated dress) and all ornaments. Namuci hangs down holding Trivikrama's foot probably the one lifted up. The image of Śukra, well adorned with all sort of ornaments, is to be placed next to the left front wall. He is seated with his left leg placed well and right leg bent obviously in *lalitāsana*. His right hand bears *abhaya* gesture and the left one *kaṭyavalambita* pose. To his left, the image of Garuḍa remains bearing *muṣṭi-prahāra* or *tādāna* gesture in the attitude of attacking Śukra. Outside

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[1] *PRA*.14.38b–39.

[2] Such posture has the functional use especially if the image is made of wood, stone and stucco.

[3] One of the left hands without attribute may be taken in *kaṭyavalambita* pose.

[4] This is unusual. Even in the monuments, Brahmā is shown holding one pitcher.

[5] *Añjali-mudrā* held very close to the chest part is called *hṛdayāñjali-mudrā*.

[6] *Añjali-mudrā* held very close to the navel part is called *brahmāñjali-mudrā*.

the sanctum sanctorum, in the *maṇḍapa* but below the level of Trivikrama's pedestal, Ananta is placed facing north. Ananta, bedecked with jewels and overshadowed by his five headed hoods, is in standing posture with *hṛdayāñjali* gesture expressing his swiftness and happiness. The image of serpentine god Vāsuki, with the same characteristics as that of Ananta, is set up near the northern wall. Śukra, the preceptor of the demons and Bṛhaspati, the preceptor of the gods, are the worshippers. All the clustering deities may appear in *citrābhāsa* but the icons next to the wall in *citrābhāsa* are considered to be the most inferior.

Of these images, Mahīdevī, Gaṅgā, Indra and Vāsuki have *śyāma* complexion; Yama is of *añjana* hue; Jāmbavān is blue-complexioned; Āditya is of flame colour; Bali and Namuci are of yellow or golden hue; Śukra is of bright white complexion; Ananta and Bṛhaspati are of yellow complexion; Candra is of white hue; Prahlāda is of parrot-green hue; and Garuḍa is multi-coloured.

The best Trivikrama panel almost tallying with the description of *Prakīrṇādhikāra* is one found in Trivikrama temple at Tirukkovalur (Villupuram district, Tamil Nadu). This temple referred to by the early *Āḻvārs* (prior to 400 AD) as the place of Trivikrama had been renovated and rebuilt with stone during middle Coḷa period.[1] It is noteworthy that all the images in the *garbhagṛha* and *dvārapālas* are made of wood and all of them are in good condition. Trivikrama's image measuring about 12 feet is set up in the sanctum sanctorum facing the east. His right leg remains raised up and left leg is firmly planted on the ground. The upper right hand is stretched out parallel to the right leg with the fingers in *sūcī* or *tarjanī-mudrā*.[2] Unusually the lower right hand holds a *śaṅkha* within the limit of *bāhusūtra* rather outside of the body. The *cakra* is held on the upper left hand in usual manner of keeping the distance between the *kartarīmukha-hasta* and *uṣṇīṣa-paṭṭa*. The lower left hand is in *kaṭyavalambita* pose.

A beautiful Trivikrama panel (Plate XXXIV-a) almost tallying with the description of the *Vaikhānasa* works is the one found in the Varāha *maṇḍapa* rock-cut cave at Mamallapuram. Trivikrama stands firmly on his right leg whereas his left foot is raised to the level above his forehead (*lalāṭānta*). Of the eight arms, three hands on the right side hold *cakra*, *gadā* and a long *khaḍga* (sword) with straight blade and the fourth right hand is raised up with the palm turned up, obviously as *uddeśya-hasta* claiming the accomplishment of the purpose of the incarnation. On the left

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[1] S.R. Balasubrahmanyam, *Middle Chola Temples*, p.362.

[2] The forefinger in this *mudrā* can be taken as *uddeśa-mudrā* probably pointing to the number of strides or His position as the Supreme deity.

side, three hands carry *śaṅkha*, *kheṭaka* and *Śārṅga* (bow) and the fourth one is stretched straight parallel to the uplifted leg with the forefinger, as *sūcī-mudrā*, pointing to the foot. Near the uplifted left foot, four-armed Brahmā is depicted sitting in *padmāsana* posture. This is the earliest, probably the only one panel, where Brahmā is shown washing the uplifted foot of Trivikrama. At the other end of the panel in the same position, Śiva is shown seated in *padmāsana* with one of his arms in praising attitude. Jāmbavān, holding *bherī* (drum) in his right hand and with his left hand in adoration, is shown in flying attitude in between Trivikrama's head and Brahmā. At the navel level of Trivikrama, Sūrya and Candra are shown on the right and left, below Śiva and Brahmā, respectively. Namuci, the son of Bali who obstructed the *dāna* (charity), is shown at the level of Sūrya somersaulting in the sky.[1]

Chronologically the next important Trivikrama panel is in the southern gallery of Kailāsanātha temple at Kanchipuram (Plate XXXIV-c). In this temple of the Pallava ruler Narasiṁhavarman II Rājasiṁha, Trivikrama is depicted with his left leg raised up and holding all his weapons. Especially, the massive *gadā* held in the right hand which raised to the height of his head and shown behind the head in attacking attitude is highly remarkable. Garuḍa is depicted on the left below in a unique style with *muṣṭi-praharaṇa-mudrā* beating Śukrācārya seated on the ground and being paralyzed by Garuḍa.

Another beautiful Trivikrama image (Plate XXXVII-d) is the *dhruva-bera* in the Tāḍāḷan (Trivikrama) temple at Sirgali (Nagapattinam district, Tamil Nadu). In the first hymn on this *divya-kṣetra* itself, Tirumaṅkai Āḻvār praises the Lord as Trivikrama (Tāḷāḷan = one who brings everything in the control of his foot). The freestanding Trivikrama image measuring about 8 feet tall is made of processed earth (*mṛd*). The image firmly stands on the right leg. The image is in *ābhaṅga* posture with the torso slightly deviated to the right and the head deviated to the same side a little more in adjustment of the body while the left foot is raised up to the level of eye. The left shoulder also slightly raised up in natural pose with even *śaṅkha* in the upper hand raised to the level of the hair-line (*keśānta*) whereas the upper right hand holding *cakra* is lowered a little. The lower right hand is in *dāna-hasta* and the lower left hand with *sūcī-mudrā* is raised parallel to the uplifted left leg. The posture and all other features are in a natural pose.

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[1] K.R. Srinivasan, (*op. cit.*, p.148) identifies this figure to be of Triśaṅku. However, it is not suitable here, for Triśaṅku has nothing to do in the pand of Trivikrama. The *Vaikhānasa* texts clearly mention Namuci here.

Bhṛgu[1] speaks of the image of Trivikrama to be made of *mṛd* (processed earth); he specifically prescribes the number of *daṇḍas* in *śūla* (interior frame) applicable for both four-armed and eight-armed images and cautions to have appropriate *pāda-tala-daṇda* which is the balancing support of the entire load of the image. This confirms the provision for the installation of the eight-armed image of Trivikrama. However, no eight-armed image is traceable in the temples.

Among the Trivikrama panels in the Deccan are the one found in cave III at Badami and another in cave XV (*Daśāvatāra* cave) at Ellora. The former is combined with the Cālukyan and Pallavan features. The latter is of Rāṣṭrakūṭas which has the features of the Pallavas and his contemporaries in Tamil Nadu. A mutilated tall sculpture (Plate XXXVI-b) at Ramtek in Maharashtra is a rare one in North India with right leg raised up.

The Trivikrama panel in cave III at Badami is noteworthy for the majesty. The right hands hold a massive *gadā* (club), *bāṇa* (arrow), *cakra* (in *prayoga*), a long *khaḍga* (sword) with straight blade; on the left side, one hand holds *kheṭaka* (shield) placed opposite down on the thigh and another stretched out parallel to the uplifted left foot; and other two hands hold *śaṅkha* and bow in a majestic way as if it is in use. Trivikrama's body, the sword and the bow, all in straight position express the majesty of the Lord and this is the unique feature in this panel.

The Trivikrama panel (Plate XXXVI-a) at Ellora (cave XV) in *ābhaṅga* style standing on the right leg and lifting up the left foot is noteworthy for the body and face of Trivikrama are expressive of calmness rather than swiftness or heroic attitude. The images of others are almost same as one finds in other places. The unique feature is that Garuḍa, as found only at Mamallapuram, Kanchipuram and Namakkal, is depicted in beating Śukrācārya as mentioned in the *Vaikhānasa* treatises.[2] However, the style is slightly different. Garuḍa bends the body of Śukra behind by holding his tuft of hair and beats him. The figures of Mahābali and others are proportionately smaller than what is prescribed in the texts and are meticulously followed in the panels of Pallavas (Mamallapuram and Kanchipuram) and Atiyas (Namakkal).

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[1] *PRA*.8.94–96.

[2] K.V. Soundara Rajan identifies this image to be Mahābali. As Mahābali is shown on the other side in *dāna* attitude, following the *Vaikhānasa* prescriptions as well as the possibility of the influence of style of *Draviḍadeśa*, this image may be taken as Śukrācārya, who obstructed the offering.

An eight-armed Trivikrama image (Plate XXXIV-b) is noticed on one of the pillars of the second *tala* in the triple-storeyed cave complex at Undavalli.[1] Trivikrama, almost as in *atibhāṅga* style, stands on his right leg and his left leg is raised. On the left, Namuci is shown above somersaulting on the space and below him is Bali taken aback. Below the right side there appears a figure, obviously Śukrācārya, in seated posture with his left raised with *vismaya-hasta*.

There is a rule in *Vaikhānasa* treatises that the *dhruva* image alone should me made like that of Trivikrama.[2] However, we come across a rare metal image of Trivikrama (Plate XXXVII-c) of Pallava period (c. 8th century AD) found at Singanallur (Coimbatore district, Tamil Nadu).[3] The image, measuring 43 cms, is eight-armed and has typical *antarīya* mode of dress. The left leg is raised up and the right leg is planted on the pedestal (Plate XXXVII-c).

Jāmadagnya (Paraśurāma)

Bhārgavarāma or Paraśurāma is considered one of the *āveśa-avatāra* forms of Viṣṇu. When the arrogant rulers multiplied in the world and started afflicting the subjects due to their power, Viṣṇu was born as a son of the sage Jamadagni and destroyed such rulers, thus the episode of this incarnation is narrated.[4] He is called Paraśurāma because of his main attribute being *paraśu* (battle-axe). In *Mahābhārata*, one finds this sage-warrior also to be the best archer whom Bhīṣma accosted. This sage-warrior is also very famous in the other epic viz. *Rāmāyaṇa* where he is said to have lost his power to Rāma, son of Daśaratha.

The image of Paraśurāma must be fashioned in *madhyama daśa-tāla* measure.[5] *Vāsādhikāra*, *Prakīrṇādhikāra* and *Vimānārcanākalpa* insist on the installation of this form in the standing posture but *Jñānakaṇḍa*, *Kriyādhikāra* and *Samūrtārcanādhikaraṇa* prescribe also the image in seated posture. The image must be depicted standing in the *ekavīrakrama* style probably in *vaiśākha-sthānaka*[6] or seated posture applicable to the heroes (*vīra-mārga*).[7]

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[1] K.V. Soundara Rajan, *op. cit.*, p.270.
[2] *KJK*.82 p.158; *VAK*.57 p.375.
[3] Photo is reproduced in *South Indian Bronzes* (fig.15a).
[4] *KJK*.83 p.159; *KRA*.11.86; *PRA*.15.3; *SAA*.60.1–3.
[5] *KRA*.11.87a; *SAA*.60.5a; *VAI*.59 p.200; *VAK*.58 p.375.
[6] *Vaiśākhasthānaka* mode of standing stance is prescribed in *BCS* (6.6b).
[7] *KJK*.83 p.159; *SAA*.60.6b.

The image of Jāmadagnya[1] must be decorated with *jaṭā* or *jaṭāmakuṭa*, *upavīta* and other ornaments. His complexion is red or like *dūrva* grass and he is clad in blue or white garments or the dress made of red bark (*valkala*) of tree. His right hand holds the weapon *paraśu* or *ṭaṅka*[2] and his left hand is in *uddeśa*[3] pose. In another form,[4] Paraśurāma, wearing the garments made of red bark of tree, is depicted holding *paraśu*, *akṣamālā* and *dhanus*. The sages Pāvana and Javana are his disciples. The images of the sages must be portrayed around.[5]

The *dhruva* image alone should be like Paraśurāma but *utsava* image must be like that of four-armed Viṣṇu.[6] The *kautuka* image may be like *dhruva* icon or like four-armed Viṣṇu.[7]

The image of Paraśurāma[8] is to be installed in the structures (*vimāna*) viz. *Śrīpratiṣṭhitaka*, *Aṅganākāra*, *Phelākāra*, *Mahāśaṅkha* and *Mālākāra*. His installation is normally outside the village or town in a lonely place on the cardinal directions, or on the bank of river, ocean or any other beautiful holy place. This very clearly indicates that his establishment and worship is not meant for all but for the ones desirous of achieving the knowledge, promotion of *dharma* and austerity[9] as well as of the destruction of enemies.[10] This must be one of the plausible reasons as to why a separate temple dedicated to this deity is not found in South India. On the other hand, the temples might have existed but, in due course of time, they could have lost due to philosophical development as well as for want of patrons for such temples. It is to be noted that *Brāhmīya*

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[1] *KJK*.37 p.68, 83 p.159; *KRA*.11.87b–88; *PRA*.15.5–7a; *SAA*.60.5b–6; *VAI*.59 p.200; *VAK*.58 p.375–376; *VĀS*.20.3–5a.

[2] Another reading '*nagastham*' (existing on hill) of *Jñānakāṇḍa* (37 p.38) for '*ṭaṅkahastam*' makes no clear meaning and it does not suit here.

[3] The term '*uddeśa*' gives two different meanings 1) the hand is raised above the shoulders as if suggesting *abhaya* (fearlessness) as well as victory over others, in *vīra* posture if the word is taken as compound of '*ud*' and '*deśa*'; and 2) if the word is taken as the derivative of the prefix '*ud*' with the verbal root '*diś*', this means *tarjanī-mudrā*. But as Jāmadagnya is in *vīra* mode of standing, it is proper to take the first one which is one of the poses to express the heroic mood.

[4] *KLA*.19.79abc.

[5] The term '*likhet*' in *Kriyādhikāra* (11.89a) indicates that the images of the sages be in *citrābhāsa* (portrait).

[6] *KRA*.6.22.

[7] *Ibid.*, 11.89a; *PRA*.15.7b; *SAA*.60.7b; *VAI*.59 p.200; *VAK*.58 p.376; *VĀS*.20.5b.

[8] *KJK*.37 p.69, 83 p.159; *KRA*.11.86–89a; *PRA*.15.4b; *SAA*.60.4b; *VĀS*.20.1b–2; *EHI*. I.2 App. p.

[9] *KJK*.37 p.69, 83 p.159.

[10] *PRA*.15.4a; *SAA*. 60.4a.

citrakarmaśāstra prescribes this image to be set up in the *nālī-gṛha* (cell of arrows i.e. *āyudha-śālā*) either in standing or sitting posture.[1]

Though there is a provision of an individual sub-shrine (*āśraya-ālaya*) to Paraśurāma on the north of the main sanctum sanctorum,[2] the image is generally installed in group of all the images of incarnations. However, we do not come across any such temples in South India. Champakalakshmi refers to a temple called *Paraśurāma viṇṇagaram* at Sirudavur in Kanchipuram district ascribed to the period of Āditya II (c. 964 – 969 A.D) on inscriptional evidence.[3] If so, it may be the only temple dedicated to Paraśurāma.

A sculpture of Anantaśayana pose of Viṣṇu is found on the lintel over the gateway of the *mukhamaṇḍapa* in Tiru Alandurai Mahadeva temple (c. 919 A.D) at Kilappaluvur (near Trichy).[4] This is popularly believed to be the form of Paraśurāma engaged in penance in expiation of the sin of having killed his mother. This belief could have taken place because of occupation of the priests of *Malaiyālars*[5] (of Kerala) where the Paraśurāma cult has been very popular until today. However, we do not come across any reference in the literature of *Āgama* that Paraśurāma killed his mother. Moreover, the association of Paraśurāma with Ananta is not found anywhere.

Bhārgavarāma is known as Paraśurāma on account of his weapon '*paraśu*' (battle-axe) which is also an important *āyudha* (weapon) for Caṇḍeśa, the Stuart of the *pārṣada-devatās* of Śiva, who held a status in *Śaivism* on par with Viṣvaksena (Seneśa) in *Vaiṣṇavism*, both in the temples and domestic rituals. Therefore, some of the images of two-armed Caṇḍeśa are wrongly identified or worshipped in some villages especially in the non-*Vaidika* temples such as village deities like Amman, Kālī, etc. For instance, an image of two-armed Caṇḍeśa (c. 10th–11th centuries AD), in *virāsana* sitting posture holding *paraśu* (battle-axe) in the right hand, in Paluvur (Tamil Nadu), is locally known as the image of Paraśurāma (Plate LI-d), on account of the penetration of the Karnataka-originated cult of Reṇukā or Ellammā, who is said to have been beheaded by Paraśurāma. In many of the Amman temples influenced by this cult, one can find only the head of a female deity in worship which represents the head of Reṇukā or Ellammā but not with Vedic mantras or by the priests of *brāhmaṇa*

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[1] *BCS*.6.6.
[2] *KRA*.17.43a.
[3] Champakalakshmi, *op. cit.*, p.115. This temple is not noticed in the works of S.R. Balasubrahmanyam on Chola temples.
[4] S.R. Balasubrahmanyam, *Early Chola Temples*, p.34.
[5] *Ibid.*, p.32.

community, for the offerings include also non-*sāttvika* food such as flesh of goat, hen and buffalo and, in some places, also liquor.

Rāma

The incarnation of Viṣṇu as Rāma is one of the major forms the other being Kṛṣṇa. The legend of Rāma is briefly found in the *Vaikhānasa* treatises. Being requested by the deities, Viṣṇu incarnated in the world as Dāśarathi or Rāma in order to destroy the demons like Rāvaṇa, who always afflicted gods and sages.[1] His birthday, according to Atri, is on the constellation of *Punarvasu* in the *Caitra* month in *kaṭaka-lagna*.[2]

The worship of Rāma benefits in victory, progeny, *mokṣa* and *yoga*.[3] The structures[4] (*vimāna*) viz. *Śrīpratiṣṭha*, *Mahāśaṅkha*, *Hastipṛṣṭha* and *Gopurākāra*, constructed in the *grāma*, *nagara*, *paṭṭana*, *kharvaṭa*, forest, hills, on the riverbanks and seashores, and in the middle of rivers, are suitable for the installation of Rāma. His image may be installed in the temples anywhere but the temple should have four entrances (*dvāra*). However, his image must be set up facing the village.[5] Atri insists that Rāma's image must be installed in the temple in the *maṇṭapa* or *kūṭa* for the protection of the temple.[6] An individual sub-shrine (*āśraya-ālaya*) may be allotted to Rāma between north and northeast of the main sanctum sanctorum.[7] The image of Rāma is always established along with Sītā and Lakṣmaṇa and optionally Hanumān.

Khilādhikāra prescribes the *dhruva* image of Rāma made of processed earth.[8] The features of the image should be same in both *dhruva* and *kautuka* icons.[9] However, the image may be in standing or seated posture.[10] It may be made of gold, silver, copper or wood.[11] The *kautuka* image measuring 2/3 of the total height of the *dhruva* icon is considered *uttama*; 2/3 of the former is *madhyama* and the height measuring 1/3 is *adhama*.[12] The *kautuka* icon may be of four-armed Viṣṇu.[13]

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[1] *KJK*.83 p.59; *KRA*.11.91; *SAA*.60.13–15.
[2] *SAA*.60.35b–36.
[3] *KJK*.37 p.69; *KLA*.19.80b.
[4] *KLA*.19.81–82, 85a.
[5] *VAK*.3 p.10.
[6] *SAA*.60.16.
[7] *KRA*.17.43.
[8] *KLA*.19.86–87.
[9] *KRA*.11.100; *SAA*.60.26; *VĀS*.20.64b.
[10] *SAA*.60.26a.
[11] *KLA*.19.98b–99a.
[12] *Ibid.*, 19.99b–100.
[13] *VĀS*.20.64b.

Rāma has the complexion of *dūrva*[1] or *śyāma* and his chest is marked with *Śrīvatsa*. He has lotus-like eyes and is adorned with *makuṭa*, yellow garments and variety of ornaments and he is attractive to all the living beings.[2]

Rāma is represented in two types viz. *Sāyudha* (with weapon) in standing posture and *Nirāyudha* (without weapon) in seated form.[3] Marīci mentions *sāyudha* type alone.

Sāyudha Rāma

In the *Sāyudha* form, Rāma may be depicted in any of the three *bhaṅgas* i.e. flexion of the body viz. *samabhaṅga*, *ābhaṅga* and *atibhaṅga*. These three types indicate his three qualities. The *atibhaṅga* style of posture is expressive of heroic but benign nature of Rāma.

In this aspect,[4] two-armed Rāma is depicted holding sharp arrow (*śara*) in the right hand that bears *muṣṭi-mudrā* at the level of *śroṇīsūtra* and a bow (*dhanus* or *cāpa*) in the left hand which is at the level of *bāhusūtra*. His image must have resplendent *kirīṭa-makuṭa*, *makara-patra* or *makara-kuṇḍala* and adorned with *Śrīvatsa*, *brahmasūtra*, *Kaustubha* and all sorts of ornaments like *hāra* and *keyūra* and clothed in *pītāmbara*.

Sītā,[5] with all the features of Lakṣmī or Śrīdevī, must be shown standing in *samabhaṅga* style on the left according to Kāśyapa and right as per *Kriyādhikāra* and *Khilādhikāra*. Her image is to be set up in *adhyardhākṣa* mode of disposition so that the face of Sītā is in a position turned slightly towards Rāma. *Samabhaṅga* or *ābhaṅga* style of standing posture is applicable to her image. She must be depicted standing, indeed in *sthitakuñcita* fashion, with one of her leg planted on the pedestal straight and another slightly bent. The position of legs may be vice-versa. Her left hand with *kaṭaka-mudrā* holds a full-blown lotus in it. Her right hand is stretched down. Her hands may also be vice-versa, according to *Kriyādhikāra*. Her face should have wide-open eyes expressing astonishment, probably glancing at the personality of Rāma. Her head is decorated with *karaṇḍamakuṭa* or *udbaddhakuntala* or *dhammilla kuntala*.[6]

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[1] *Ibid.*, 20.25a.
[2] *KLA*.19.89b.
[3] *KJK*.83 p.159; *KRA*.11.91b.
[4] *KJK*.83 p.159; *KRA*.11.92b–93; *KLA*.19.88b–89; *PRA*.15.56; *SAA*.60.17b–18; *VAI*.59 p.201; *VAK*.58 p.376; *VĀS*.20.20b, 23–25a.
[5] *KRA*.11.94–95; *KLA*.11.90–91b; *PRA*.15.48–49a; *SAA*.60.19–20a; *VAI*.59 p.201; *VAK*.58 p.377
[6] The phrase '*udbandhadhammilla*' in *Vaikhānasāgama* text must be taken as *udbaddha* or *dhammilla* for both of the style together is not possible.

Her complexion is golden (*rukma*) or yellow and she is clad in garments in the colour of parrot's feathers (*śuka-patra*) or in *śyāma* colour. She is adorned with varieties of flowers.

The image of Lakṣmaṇa,[1] in *samabhaṅga* style, must be on the right or left side of that of Rāma. His posture and attributes are same as that of Rāma. However, he has the hairstyle of *bāla-kuntala* or *udbandhakuntala* as per Marīci and *Kriyādhikāra*. His complexion is yellow (*pīta*) or golden (*rukma* or *taptakāñcana*).

Bharata and Śatrughna,[2] according to *Vāsādhikāra* and *Prakīrṇādhikāra*, holding a bow and arrow, are to be shown on the left side of Lakṣmaṇa. Bharata has the complexion of *śyāma* and Śatrughna has the complexion of gold. Both of them have the hairstyle of *keśa-ban*dha and adorned with *yajñopavīta* made of pearls (*muktā-yajñopavīta*).

Hanumān's image[3] in the form of monkey remains in front as if informing something to Rāma. This two-armed one is depicted keeping his right hand near his mouth indicating humbleness and holding his garments / clothes, probably the lower part, with his left hand between his thighs. Alternatively, his right hand may be depicted holding his tail. His body remains slightly bent forward (*prahvāṅga*) in the attitude of paying homage with his face uplifted looking at Rāma. He has the complexion of gold (*rukma*) or tawny (*piṅgala*).[4] However, as per *Khilādhikāra*, his chin has the hue of *añjana* and his face has the colour of red (*rakta*). He has the garments in white (*śveta*) colour. As per *Vāsādhikāra*, his place is on the left side of Sītā.[5]

Sugrīva[6] and all other monkeys must be shown standing around with *añjali* gesture. However, Sugrīva alone may be on the right side of Rāma below the level of the *siṁhāsana*, as per Atri.[7]

The image of Sāyudha Rāma is to be established in the *vimānas* viz. *Phelākāra*, *Aṅganākāra*, *Somacchanda*, *Hastipṛṣṭha*, *Trikūṭa*, *Kūṭākāra*,

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1 *KJK*.83 p.159; *KRA*.11.96; *KLA*.19.90–91; *PRA*.15.49b; *SAA*.60.20b–21; *VAI*.59 p.201; *VAK*.58 p.378; *VĀS*.20.54.
It is noteworthy that all the rituals of Lakṣmaṇa must be same to that of Rāma, for he is the part of Rāma, states Atri (*SAA*.60.43).
2 *PRA*.15.50; *VĀS*.20.55–56a.
3 *KJK*.83 p.159; *KRA*.11.97–98a; *KLA*.19.92; *PRA*.15.51a; *SAA*.60.22–23a; *VAI*.59 p.202; *VAK*.58 p.378; *VĀS*.20.56b–57.
4 *VĀS*.20.56b.
5 *Ibid.*, 20.57b.
6 *Ibid.*, 20.58a.
7 *SAA*.60.23b.

Svastika and *Catusphuṭa* or *Maṇṭapa*, on the western side in the *grāma*, *nagara*, *kharvaṭa*, *paṭṭana*[1] and *senāniveśana*.[2] A temple may be allotted to Rāma on the southwest or northwest in case it happens to be outside *grāma*[3] or in the holy places on the banks of river or sea.[4] The establishment of the image of Sāyudha-Rāma benefits in obtaining merit (*puṇya*), victory (*vijaya*), valour (*vīrya*) the status of emperor and wealth[5] or the three goals of human endeavour (which excludes *mokṣa*).[6]

The panels pertaining to various episodes of Rāma is found in many places throughout India and abroad. It clearly indicates the popularity of Rāma theme. An image measuring 8.5 cm dated 3rd century AD found at Nagarjunakonda (Guntur district, Andhra Pradesh) is depicted holding a bow in the left hand.[7] There is no problem in taking this image to be the earliest representation of Rāma, for the image belongs to the period of Ikshvaku dynansty who were the royal patrons of Brahmanism in addition to Buddhism.[8] Moreover, it is to be noted that the collection of earliest images of *Vaiṣṇavism* in Andhra Pradesh was found in this region.

Some of the Sāyudha Rāma group images housed in the temples are referred here. A beautiful group of Sāyudha Rāma (Plate XXXVIII-a) is in Kodaṇḍarāma (*Tiru Ayodhyā Perumāḷ*) Temple at Madhurantakam known as *Madhurāntaka Chatruvedimangalam* in the inscriptions.[9] The temple built close to the bund of local tank may be taken as an example of Rāma temple to be on the banks of water ponds. This temple belonging to early Chola period is one of the rare temples to house the group of Rāma both in *dhruva*[10] and *utsava* forms. The tall metal images are exquisitely the masterpieces of Indian sculpture. The images Rāma, Sītā and Lakṣmaṇa are decorated with *kirīṭa-makuṭa* though the images of the accompanying deities are generally depicted with *karaṇḍa-makuṭa*. The ornamentation of these images is delicately carried out by the sculptor. Among the metal images presently installed in the temples, these are the ones with slender physical features.

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[1] *KJK*.83 p.160; *VĀS*.20.11.
[2] *VĀS*.20.12.
[3] *Ibid*., 20.13a.
[4] *Ibid*., 20.13b–14a.
[5] *KJK*.83 p.160; *VĀS*.20.10b.
[6] This is according to different reading of the *Jñānakāṇḍa* text (*KJK*.83 p.160).
[7] C. Sivaramamurti, *South Indian Bronzes*, p.69 and fig. 2a.
[8] M.L. Nigam, *op. cit.*, p.128.
[9] S.R. Balasubrahmanyam, *op. cit.*, p.100.
[10] A mutilated / broken image of Rāma unearthed two decades ago in the premises of the temple suggest that the *dhruva-bera* of Rāma was originally of stone which was replaced with a new one in later period.

The image of Rāma at Tiruccherai (c. 871–907 AD)[1] in Tanjavur district is the best example for the flexions of body. However, this image has the flexions which exceed *atibhaṅga*. This image in *dvibhaṅga* style is noteworthy for its extraordinary fluidity of outline.[2] The left leg is flexed and the torso leaning to his right with the part below the *medhra-sūtra* is balanced in the opposite direction. The left hand is *dhanurhasta* but raised almost equal to middle of the crown rather being one *aṅgula* above the level of *uṣṇīṣa* prescribed in the *Vaikhānasa* treatises.

In the fine group of Rāma, Sītā, Lakṣmaṇa and Hanumān found in *Kaliyaditta Viṣṇugṛha* at Kappalur (c. 907–950 AD),[3] Sītā is on the left side of Rāma. Her hairstyle of *dhammilla* is remarkable. Another group at Paruttiyur resembles the above.[4] However, the image of Sītā is on the right side of Rāma in spite of her outer hand depicted in *kaṭaka-hasta* and inner hand remaining *lola-hasta*.

The group of Rāma at Vadakkuppanaiyur[5] (Tanjavur district) resembling the above, as Balasubrahmanyam states,[6] seems to be the finest of all belonging to Chola period. Lakṣmaṇa is shown with *udbaddha-kuntala* rather than with *karaṇḍa-makuṭa*. His *channavīra* applicable to warriors goes to indicate him to be the younger prince (*yuvarāja*) as described in the *Vaikhānasa* treatises. Hanumān is represented exactly as found in the works in *prahvāṅga* style. His *kuṇḍalas* are prominent.

An image of Rāma (11th century AD) in Sundaraperumal temple at Velarpuram[7] (North Arcot district) appears to be the only image to follow the prescriptions of *Āgamic* works that the left hand, as *dhanur-hasta* or *kaṭaka-hasta*, should be one *aṅgula* above the level of *uṣṇīṣa* and with the distance of twenty four *aṅgulas* from the *kirīṭa*.

Nirāyudha Rāma

In *Nirāyudha* aspect,[8] Rāma must be depicted sitting on the *siṁhāsana*, folding the left leg and letting the right one down apparently in

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[1] S.R. Balasubrahmanyam, *op. cit.*, p.287.

[2] A beautiful bronze image of Tripurāntaka (c. 10th century AD), now housed in Norton Simon Museum, has the same features of the image of Rāma at Tiruccherai.

[3] S.R. Balasubrahmanyam, *op. cit.*, p.297. (also Plate 144).

[4] The illustration is reproduced in *South Indian Bronzes* (fig. 43b).

[5] The illustration is reproduced in *South Indian Bronzes* (fig. 40a, 40b, 41a, 41b).

[6] S.R. Balasubrahmanyam, *op. cit.*, p.297.

[7] This is illustrated in *South Indian Bronzes* (fig. 39a).

[8] *KJK*.37 p.68; 83 p.160; *KRA*.11.99a; *KLA*.19.93b–94; *PRA*.15.52; *SAA*.60.24b; *VĀS*.20.59–60a.

sukhāsana posture.[1] His right hand bears *abhaya-mudrā* and left one is in *kaṭaka*, *kaṭika* or *kaṭyavalambana* pose.

Sītā,[2] his consort with golden complexion, is depicted seated along with him on the *siṁhāsana* on his right side with joyous mood and smiling face. She is in *sukhāsana* posture, throwing her right leg down and folding and placing the right one on the seat. Her left hand holds a lotus whereas her left one is in *kaṭyavalambita* or *ūrunyasta* pose. The image of Sītā must be set up in a position, probably in *sācīkṛta* or *ardhasācīkṛta* mode, as if she is slightly glancing at the image of Rāma.

The images of Lakṣmaṇa and Hanumān, both with *añjali* gesture, must be shown down below the *siṁhāsana* on the left and right respectively.[3]

According to *Vāsādhikāra* and some other authorities referred by Kāśyapa,[4] Bharata with *śyāma* complexion, and yellow-hued Śatrughna along with Lakṣmaṇa are to be depicted either sitting or standing down the *siṁhāsana*.

The installation of the image of Nirāyudha Rāma is meant for good progeny, compassion (*dayā*), truthfulness (*satya*), austerity (*tapas*), victory (*vijaya*), valour (*vīrya*) and wealth[5] in the structures (*vimāna*) viz. *Śrīpratiṣṭhita* and *Mahāśaṅkha*.[6] The *kautuka* image of Nirāyudha Rāma may be in standing or seated posture.[7]

The group of Nirāyudha Rāma cannot be traced out in the early period. The Rāmasvāmi temple at Kumbhakonam, erected in 17th century AD[8] is the only temple to house the images of Nirāyudha Rāma which almost tallies with the above description. The exquisite stone images set up in the sanctum sanctorum are lively. Hanumān depicted seated in front in *ekajānukrama* posture and holding a book in his hands rather than in *añjali-hasta* is noteworthy as such image of Hanumān is rare. A beautiful set of Nirāyudha Rāma is noticed in the temple at Punnainallur (Plate XXXVIII-b). These metal icons are unique and exquisitely created.

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[1] Kāśyapa (*KJK*.37 p.68) describes Sāyudha Rāma but seated on *siṁhāsana* like Nirāyudha Rāma.
[2] *KJK*. 83 p.160; *KRA*.11.99a; *KLA*.19.93b; *VĀS*.20.60b–61.
[3] *KJK*.83 p.160; *KRA*.11.99b; *KLA*.19.95b; *SAA*.60.25; *VĀS*.20.63b.
[4] *KJK*.83 p.160; *VĀS*.20.62–63a.
[5] *KJK*.83 p.160.
[6] *Ibid*., 37 p.69; *VĀS*.1.130.
[7] *VĀS*.20.64a.
[8] S.R. Balasubrahmanyam, *Later Chola Temples*, p.197.

Balabhadra (Balarāma)

The pair of Balarāma and Kṛṣṇa is the best and the most powerful among the incarnations of Viṣṇu in order to sustain *dharma* in the world, states Bhṛgu.[1] The reference to the worship of Balarāma (*veḷḷaināgar*) found in the Tamil work *Cilappatikāram* indicates the popularity of Balarāma also in South India during the early period though little later to the references to North India. The people who worship Kṛṣṇa and Balarāma enjoy everything in the world and reaches the world viz. *Sāyujya* of Viṣṇu, asserts Bhṛgu.[2]

The incarnation of mighty Balabhadra or Balarāma[3] alongwith Kṛṣṇa is for the destruction of the demons (*daitya*) like Naraka and Kaṁsa and reduce the multitude of arrogant kings of the world, state the *Vaikhānasa* treatises.[4] Atri states that all rituals pertaining to *pratiṣṭhā* etc. should be same as that of Viṣṇu emphasizing Balabhadra to be the incarnation of Viṣṇu[5] though the idea that Balabhadra is the incarnation of Ananta was prevalent in South India, the place of origin of *Vaikhānasa* treatises.

Two types of Balarāma images are found in the *Vaikhānasa* treatises viz. *Sāyudha* and *Nirāyudha*, the former in standing posture and the latter in seated posture without any weapons. The image must be fashioned in *madhyama daśa-tāla* measure.[6] However, the *kautuka* image of Balarāma may be same as *dhruva*[7] or like that of four-armed Viṣṇu.[8]

The image of Sāyudha Balarāma is to be established in the *vimānas*[9] viz. *Somacchanda*, *Svastika*, *Catusphuṭa* and *Hastipṛṣṭha* on any direction in *grāma*, *agrahāra*, *nagarī*, *paṭṭana*, *kharvaṭa*, *rājadhānī* and *senāsaṁveśinī*, especially in the mode of *eka-bera*[10] but also in *bahu-bera* fashion

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[1] *KLA*.19.135b.
[2] *Ibid.*, 19.138.
[3] *Khilādhikāra* does not include Balabhadra in the group of *avatāra* forms of Viṣṇu.
[4] *KJK*.84 p.160; *KRA*.11.104; *PRA*.15.62b–64a; *SAA*.60.48b–50; *VĀS*.21.1b–2.
[5] *SAA*.60.60b.
[6] *KJK*.84 p.161; *SAA*.60.52b; *VAI*.59 p.202; *VAK*.59 p.370.
[7] *SAA*.60.57b.
[8] *VAK*.59 p.180.
[9] *KJK*.37 p.69, 84 p.161; *KRA*.11.105a; *PRA*.15.65a; *SAA*.60.51b–52a; *VĀS*.21.3b–5.
[10] *Ekabera-krama*, generally known also as *ekavīra-krama*, is installation of an image individually in a separate place normally on the outskirt of any town or village for individuals desiring self-power, *mokṣa*, destruction of enemy, etc. *Bahu-bera* is the installation of many icons in the same cell or shrine, for the welfare of all collectively.

according to *Vāsādhikāra*, or in company of Kṛṣṇa on the same throne, for obtaining enormous strength and emperorship.[1] The image in *Nirāyudha* aspect is for enjoyment, happiness and all auspicious results.[2] Atri asserts that the worship of Balarāma, comparable to the peak of *śveta-adri*, benefits in crossing the ocean of transitory world of births and deaths (*Saṁsāra*).[3]

Sāyudha Balarāma

In the *Sāyudha* form,[4] Balarāma is depicted in *tribhaṅga* or *trinata* (*ābhaṅga*) style standing posture[5] holding *musala* in the right hand that bears *muṣṭi-mudrā* at the level of *śroṇisūtra* and a *khaḍga*[6] (sword) or *hala* (plough) in the left hand which is at the level of *bāhusūtra*. His complexion is white like the blend of conch, moon and jasmine flower. In addition to the hairstyle of *udbaddhakuntala*, he is clad in blue or red garments and is adorned with varieties of ornaments. Revatī,[7] but Rohiṇī according to *Prakīrṇādhikāra*, is to be depicted standing, indeed in *sthitakuñcita* fashion, with one of her legs planted on the pedestal straight and another slightly bent, on the right side of Balarāma, with all the features of Lakṣmī or Śrī. She has the complexion of pollen grain of lotus and is clad in *puṣpavastra* (variegated dress). She holds a lotus in her right hand while her left hand dangles down.

Nirāyudha Balarāma

In the image of *Nirāyudha*,[8] Balarāma must be depicted sitting on the *siṁhāsana*, folding the left leg and letting the right one down, apparently in *sukhāsana* posture. His right hand bears *abhaya-mudrā* and left one is in *kaṭyavalambana* or *ūrunyasta* pose. Revatī, having the complexion of *añjana* or blue-lily, is depicted seated along with him on his

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[1] *KJK*.37 p.69; *KRA*.11.105b.
[2] *KJK*.84 p.161.
[3] *SAA*.60.51a.
[4] *KJK*.37 p.69, 84 p.161; *KRA*.11.106; *PRA*.15.65b–68b; *SAA*.60.53; *VAI*.59 p.202; *VAK*.59 p.380; *VĀS*.21.6–8a.
[5] *Vaikhānasāgama* (59 p.202) states that Balabhadra resembles Rāma in posture and hands.
[6] The attribute *khaḍga* (sword) found in *Prakīrṇādhikāra* (15.66b) is unusual. However, the next verse mentions *hala* (plough). Hence, the mention of *khaḍga* must be an error. Moreover, even if the attribute is taken for granted, it is practically difficult to create an image of Balarāma with sword carried in the hand that is raised to the level of *bāhu-sūtra*, for sword is held in *muṣṭi-mudrā* generally at the level of navel.
[7] Atri does not include Revatī in *Sāyudha* form.
[8] *KJK*.84 p.161; *KRA*.11.107b–110a; *PRA*.15.68b–69; *SAA*.60.54–57a; *VĀS*.21.8b–13a.

right. She is in *sukhāsana* posture, throwing her right leg down and folding and placing the left one on the seat. Her left hand holds a lotus whereas her right one is placed on her waist. On the other hand, the arms may be vice-versa. The image of Revatī must probably be in *adhyardhākṣa* or *sācīkṛta* mode of disposition, slightly glancing at the image of Balarāma. Kṛṣṇa may accompany him on the same seat.

The image of Balarāma depicted with *madhu-caṣaka* (wine-cup) found in North India right from earlier period is not found in South India either in temples or in caves exactly meant for worship. The earliest representation of Balarāma must be the one found together with Kṛṣṇa in the *Kṛṣṇa maṇḍapa* rock-cut cave at Mamallapuram (Plate XL-c). However, Balarāma is not depicted with plough (*hala*) and pestle (*musala*).

A beautiful and unique image of Balabhadra is found in the *brāhmaṇical* cave at Bhokardan (Plate XXXIX-a), ascribable to c. 675–750 AD which is partly corroded. Balabhadra stands in *samapāda-sthānaka* standing posture holding *hala* (plough). A female figure, obviously Revatī is on the right side very close to Balabhadra in *pādasvastika* standing posture, planting her right leg firmly and keeping the left leg across in front. Her figure, to have been originally with *dhammilla* hair-style, has the height upto the level of chin (*hanvanta*) of Balabhadra whose hand, behind her, is in embrace. Her right hand is in *prasārita* and little away from her in order to accommodate the hand of Balabhadra on her waist. Her other hand is in embrace. K.V. Soundara Rajan[1] identifies this female figure to be Subhadrā. However, the posture of *āliṅgana* suggests it must be the spouse of Balabhadra i.e. Revatī rather than Subhadrā, Balabhadra's sister.

There is no individual temple of Balabhadra traceable, for almost by the time of development of the temples for different forms of Viṣṇu on the influence of *Āḻvārs* and *Āgamic* literature, Kṛṣṇa occupied a prominent place. Moreover, Balabhadra does not appear as a prominent form in the hymns of the *Āḻvārs*, though he is included as one of ten *avatāras*. There is a reference in the Tamil work viz. *Maṇimekalai*, for the temple for a deity known as '*Veḷḷainākar*' (White serpent). According to Champakalakshmi,[2] the *Veḷḷainākar* is none other than Balarāma, for Balarāma is the incarnation of Ananta of bright white complexion. If so, this must be the reference for the temple of Balarāma. However, the term '*Veḷḷainākar*' is applicable not only to Balarāma, the incarnation of Ananta, but also to Ananta. As the *nāga* worship is very ancient practice, this temple may be for Ananta, the king of serpents (*nāgas*). Moreover, even today the

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[1] Soundara Rajan, *op. cit.*, p.163.
[2] Champakalakshmi, *op. cit.*, p.127.

worship of Ananta is prevalent also in the *Vaiṣṇava* families. It is interesting to note that nowadays, as the remedial ritual for the serpentine divinities viz. Rāhu and Ketu, the special bathing ceremony and rituals are performed for Rāmānuja, the profounder of *Viśiṣṭādvaita* School and Varavaramuni (Maṇavāḷa māmuni), the prominent *Ācārya* in the Rāmānuja school, who are considered to be the incarnation of Ananta or Ādiśeṣa.

There is a provision of allotting an individual sub-shrine (*āśraya-ālaya*) to Balarāma on the northeast of the main sanctum sanctorum.[1] However, we do not find such sub-shrine anywhere. Balabhadra in Daivika Vāsudeva group may hold any attribute and may be accompanied with his consort Revatī. The image of Balarāma is included in the Mānuṣa Vāsudeva or *Pañcavīra* group. In such group, both Balarāma and Kṛṣṇa are to be fashioned in *daśa-tāla* measure having the height of 7/8 of the total height of the sanctum sanctorum. Such group is found in Śrīnivāsa temple at Nacciyar Koyil (Tirunaraiyur) near Kumbakonam and Pārthasārathi temple at Tiruvallikkeni in Chennai, both in Tamil Nadu.

Kṛṣṇa

Kṛṣṇa, the incarnation of Viṣṇu, had been famous in Indian art right from the early period at least from the time of Guptas though his greatness had been referred to in the epic Mahābhārata and other literature. A sealing from Ahichchatra (c. 5th century AD) with two legends mentions the name of Govinda and Vaṭasvāmi and an inscription (c. 5th century AD) from Bogra district, Bengal, proves the popularity of Kṛṣṇa and the temple dedicated to him.[2] As the deity of pastoral region, Kṛṣṇa and his forms in the group of *Pañcavīra* had been famous during the Sangam age in South India,[3] however, it appears Balarāma had gained prominence in the early times and customs; hence his image gets prescribed in *madhyama daśa-tāla* normally applicable for the incarnatory forms. The inscription at Ādivarāha cave temple at Mamallapuram,[4] the earliest epigraphical enumeration of incarnations, does not include Kṛṣṇa but Buddha. This too asserts that Balarāma concept was in prominence. The authors of *Vaikhānasa* treatises must have followed this. However, Kṛṣṇa's story had been extensively represented in the sculptures of Pallava period. The same could have made Kāśyapa to depict Kṛṣṇa represented sitting on the same *siṁhāsana* alongwith his brother Balarāma.[5] Kṛṣṇa remained a

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[1] *KRA*.17.43.
[2] P. Banerjee, *The Life of Krishna in Indian Art*, p.70
[3] D. Dayalan, *op. cit.*, p.15.
[4] *SII*.XII.No.116.
[5] *KJK*.84 p.161.

sub-ordinate diety probably until the time of spread of Bhakti movement especially by the *Vaiṣṇava* saints i.e. *Āḻvār*. In Later times, possibly with the influence of *Pāñcarātra* treatises and definitely with the devotional hymns of *Āḻvārs*, Kṛṣṇa acquired a major place in *Vaiṣṇavism* as well as in the art history; consequently Balarāma came to be considered the incarnation of Ananta and came next in order to Kṛṣṇa. The *Āḻvārs* treated Kṛṣṇa as a mere miraculous child rather than Supreme deity. Periyāḻvār, father of Āṇṭāl (Godā), was very important among them most of whose hymns deal with the childhood activities of Kṛṣṇa. Moreover, he treats Kṛṣṇa as his own son imagining himself to be Kṛṣṇa's mother. To Nammāḻvār, even food, water, betel-leaf and everything was Kṛṣṇa. The *Āḻvārs* and later composers could develop this idea well and they engendered such a taste. That is why in all the temples dedicated to other forms of Viṣṇu, an image of Kṛṣṇa also, possibly Navanīta-Kṛṣṇa, is installed. Here it is noteworthy to bring out the essence of the conversation of two *Vaiṣṇava Ācāryas* of 12th century AD. Nañjīyar asked Parāśara Bhaṭṭa as to why the *Āḻvārs* were partial to Kṛṣṇa rather than to Rāma. The reply was that Rāma, being born at the palace of Daśaratha, could be in safe condition whereas Kṛṣṇa, born in the cowherd's settlement, always had many problems from his enemies, hence the *Āḻvārs* were more sympathetic and compassionate towards him.[1]

Atri and Bhṛgu present the legend of Kṛṣṇa as found in *Purāṇic* literature.[2] Kṛṣṇa is the best and the most powerful among the *prādurbhava* type incarnations of Viṣṇu for the sustenance of *dharma* in the world, states Bhṛgu.[3] The devotees of Kṛṣṇa and Balarāma, as stated earlier, enjoy everything in the world and reaches the world viz. *Sāyujya* of Viṣṇu.[4]

The temple dedicated to Kṛṣṇa may be on any of the directions in *grāma*, *nagara*, *paṭṭana*, *kharvaṭa*, *kuṭika*, forest and garden, on banks of river, ponds and sea, confluence of river and on the hill.[5] The temple must be in such a position that the image of Kṛṣṇa faces the village or town.[6] The temple should have at least one tier and one *prākāra* (rampart wall)

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[1] *Tiruvāymoḻi* (5.10). Intorduction in the commentary viz. *Īṭu*.
[2] *KLA*.19.136–138a; *SAA*.60.50.
[3] *KLA*.19.135b.
[4] *Ibid*., 19.138.
[5] *Ibid*., 19.140b–143a; *VĀS*.21.18–19.
[6] *VAK*.3 p.10.

and *gopura*.[1] Moreover, Kṛṣṇa's individual sub-shrine (*āśraya-ālaya*) may be between northeast and east of the main sanctum sanctorum.[2]

The temples suitable to install Kṛṣṇa's images are *Gaṇikāvihāra*, *Trikūṭa*, *Mahāhaṁsa*, *Kumbhākāra*, *Kūṭa*, *Gopura*, *Nandyāvarta*, *Sarvatobhadra*, *Bhadraka*, *Svastika*, *Kūrmākāra* and *Parvatākāra*.[3] The installation and worship of Kṛṣṇa benefit in obtaining all desired objectives.[4] As the forms of Kṛṣṇa depicting his sportful activities are innumerable, any of his forms can be created in addition to whatever prescribed in the texts.[5] However, the *kautuka* icon may be the same as the *dhruva* image of Kṛṣṇa or that of four-armed Viṣṇu.[6] Especially, the image of Sāyudha Kṛṣṇa made of gold, silver or copper, must resemble the features of *dhruva*[7] which is considered to be *uttama* grade.[8]

A detailed description is found in *Khilādhikāra* text.[9] Kṛṣṇa must be depicted in *tribhaṅga* style with two hands and decorated with all sorts of ornaments. His eyes must be like lotus-petal and his lips are prominent and shining. His garments must be red and his *uṣṇīṣa* (turban) should have *purima* on the sides. His head should have many beautiful curly hairs. His right ear is decorated with *ratna-kuṇḍala* studded with five types of precious stones. His left ear is adorned with an ornament called *śaṅkha-patra*. His chest ornaments are *muktā-mālā* (pearl-string) combined with *hāra* called *Śrīcchanda*. The ornament viz. *bāhubandha* should have *kimpuri* in the middle and *ulika* below. His forearm is decorated with three *kaṭaka* and his fingers must have gem-studded rings. He wears *uttarīya* and *vanamālā*, *channavīra*, *urobandha* (*udara-bandha*) and *kaṭibandha*. His gem-studded *nūpura* (anklet) should have three facets (sides).

Kṛṣṇa is mentioned in two forms viz. *Sāyudha* i.e. possessor of weapons and *Nirāyudha* i.e. one free of weapons. His favourite attribute flute is considered to be one of his weapons. This is confirmed with also the current practice of the image of Kṛṣṇa, installed in the houses for personal worship, does not hold the flute though the image is in the attitude of playing the same. Even *Sālagrāmamūrti* (black-fossil stone), identified to

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[1] *KLA*.146b–147a.
[2] *KRA*.17.44a.
[3] *KJK*.37 p.69; *KLA*.19.145; *PRA*.16.1b–2a; *SAA*.60.63a.
[4] *SAA*.60.62b; *VĀS*.21.17b.
[5] *KJK*.84 p.161; *KRA*.11.120; *KLA*.19.193b, 196; *SAA*.60.81b–82a; *VAK*.59 p.381.
[6] *KRA*.11.117b; *VAI*.60 p.203; *VAK*.59 p.381.
[7] *SAA*.60.68b.
[8] *KLA*.19.181.
[9] *Ibid.*, 19.151–159.

be the representation of Veṇugopāla,[1] is not worshipped in the house for it is believed that the worship of such image requires utmost care which is possible to observe only in the temples and not at homes.

Sāyudha Kṛṣṇa

The image of Sāyudha Kṛṣṇa must be established in the structures (*vimāna*) such as *Gaṇikāvihāra*, *Kumbhākāra* and *Gopurākāra* in order to attain wealth and enjoyment.[2]

In *Sāyudha* aspect,[3] Kṛṣṇa is depicted in a very handsome youthful form with beautiful eyes and moon-like face. He has *śyāma* complexion, is clad in red or yellow garments (*pītāmbara*), and is adorned with either *kirīṭa*, *udbaddhakuntala* or *kuntala-makuṭa* and all ornaments. Alternatively, his black hair may be *kuñcita-kuntala*. His image in *samabhaṅga* style of standing posture must be fashioned in *nava-tāla* or *madhyama daśa-tāla*. This two-armed one holds a sportive staff (*krīḍā-yaṣṭi*) in the right hand bearing *kaṭaka* gesture. The tip of the *kaṭaka-hasta* must be approximately equal to the level of Kṛṣṇa's navel, bottom of thigh or *meḍhra* with the distance between it and the side portion being six, seven or eight *aṅgulas*. The left one remains in *utkrīḍana* gesture. Alternatively, the same is raised up with the folding at the elbow and the forearm is stretched in front so that the fingers remain turned downward with the palm facing inwards, apparently in *pallava-mudrā*. The elbow must be at the distance of ten *aṅgulas* below the *hikkā-sūtra*. The tip of middle finger must be at the level of Kṛṣṇa's navel. The left hand may hold a conch in it.

Rukmiṇī and Satyabhāmā accompany him on the right and left respectively with their height reaching Kṛṣṇa's shoulder level. Rukmiṇī, incarnation of Śrī,[4] holds a lotus in her left hand and Satyabhāmā holds a lily in her right hand. Both of them keep another hand dangling down. The former has the complexion of gold or *śyāma*, *kṛṣṇa* (black) or like that of ripe *vakula* fruit and clad in black garments. Satyabhāmā, incarnation of Bhūdevī,[5] has the colour of *śyāma*, yellow or red and is clothed in yellow. Both of them are adorned with *karaṇḍamakuṭa* or the hairstyle of *dhammilla*, *udbaddha-dhammilla*, *kuntala* or *udbaddhakuntala*, in addition to variety of jewels. Garuḍa stands on their left with his hands bearing

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[1] The *Sālagrāma* with hole throughout one end to another end is said to represent Veṇugopāla i.e. Kṛṣṇa with flute.
[2] *KJK*.84 p.161.
[3] *Ibid.*, 37 p.68, 84 p.161; *KRA*.11.113b–117a; *KLA*.19.160–166; *SAA*.60.64–68a; *VAK*.59 p.380–1; *VĀS*.21.24–32.
[4] *SAA*.60.93a.
[5] *Ibid.*, 60.93b.

añjali gesture. In case Garuḍa or Gopāla is depicted standing at immediate left of Kṛṣṇa, the left hand of the latter may be shown resting on the shoulder of the former. Installation and worship of this type of Kṛṣṇa's image is beneficial for those desirous of all sorts of enjoyment, states Bhṛgu.[1]

Kṛṣṇa's image[2] may be accompanied with also that of Garuḍa, Gopāla and Śrīdāman. In such representation, Kṛṣṇa is depicted placing his left hand elbow on Garuḍa's shoulder. Gopāla,[3] with the attire of the cowherd, is clad in white or red garments. Holding a flute / bamboo staff in his hand, he is shown slightly facing Kṛṣṇa. His image must be fashioned in 8¼ *tāla*. Śrīdāman is shown with *añjali* gesture. He has the complexion of *kaṅku-śyāma* and clothed in white. His image must be fashioned in 8½ *tāla*. Sundara,[4] incarnation of Garuḍa, is the *śaiṣika* (recipient of remnants) and also the vehicle (*vāhana*) of Kṛṣṇa.

Bhṛgu, in *Vāsādhikāra*,[5] adds some more accompanying figures. Vasudeva and Devakī, Nandagopa and Yaśodā are on the right side looking at Kṛṣṇa. Sāmba, Pradyumna, Gopa (Śrīdāman) and Sumanasa are on the left side. Devakī and Vasudeva are of golden (*rukma*) clolour. Yaśodā and Sumanasa have *gaura* complexion and Nandagopa has the colour of *karbura*. Pradyumna is of *śyāma* complexion, Sāmba has the hue of black cloud (*nīlāmbuda*) and Dāma has red complexion.

One of the earliest Sāyudha-Kṛṣṇa group, tallying almost with the above descriptions is the one found in Vīranārāyaṇa Perumāḷ temple (*Vīranārāyaṇa Viṇṇagaram*) at Kattumannargudi (near Chidambaram) ascribed to the period of Coḻa ruler Parāntaka I (c. 907–955 AD).[6] Another set of images under worship in Rājagopālasvāmi temple (early Coḻa period)[7] at Mannargudi near Tanjavur is noteworthy for its tall size and beauty.[8] A similar group is found at Pappakudi (Tanjavur district) and

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[1] *VĀS*.1.128–129a.

[2] *KJK*.37 p.69; *KLA*.19.166b–171a.

[3] This is different from Gopāla, one of the forms of Kṛṣṇa. This Gopāla is Kṛṣṇa's friend as per the names to invocate him.

[4] This Sundara is different from the one depicted holding *cāmara* in the panels of *dhruva-bera*. Sundara is the incarnation of Garuḍa to serve Viṣṇu in the form of Kṛṣṇa.

[5] *VĀS*.21.33–38.

[6] S.R. Balasubrahmanyam, *op. cit.*, p.71.

[7] S.R. Balasubrahmanyam, *Middle Chola Temples*, p.358.

[8] Maṇavāḷa Māmuṉikaḷ (Varavara Muni), one of the *Vaiṣṇava Ācāryas* (1370–1443 AD), offered the status of *Divyadeśa* (Holy place) to this temple on par with other temples praised by *Āḻvārs*.

Vilanagar, both datable to Chola period.[1] One of the sets presently housed in the northern cell in the Venkatesa temple at Fanaswadi, Mumbai (Plate XXXIX-c) is noteworthy for its beauty and exquisite workmanship. Another image of Kṛṣṇa (c. 11th century AD) housed in Sundaraperumāḷ temple at Velarpuram (North Arcot district) is remarkable for the hairstyle of *keśabandha* and *tribhaṅga* posture.[2]

Another image of Kṛṣṇa, assignable to middle Chola period, with different features is found in the Viṣṇu temple at Kilaiyur (Tanjavur district). Kṛṣṇa's both hands bear *kaṭaka* gesture and bottom of the gesture comes upto the navel of Kṛṣṇa. Rukmiṇī and Satyabhāmā are depicted with *kirīṭa-makuṭa* / *keśabandha* rather than *dhammilla* or *udbaddha-kuntala*.[3]

Nirāyudha Kṛṣṇa

The image of Nirāyudha Kṛṣṇa[4] must be depicted in *sukhāsana* posture on *siṁhāsana* alongwith his consorts but without his weapon i.e. sportive staff (*līlā-yaṣṭi*) or the flute (*veṇu*). He is accompanied with Rukmiṇī and Satyabhāmā on right and left respectively both seated on the same seat. Rukmiṇī is seated with her left leg bent and kept on the seat and her right leg stretched down. Satyabhāmā is seated with her right leg folded so as to rest on the seat and her left leg thrown down. Their images must be placed probably in *ardhasācīkṛta* or *sācīkṛta* mode of disposition slightly looking at Kṛṣṇa. Rukmiṇī holds a lotus in her left hand and Satyabhāmā holds a lily in her right hand. Their another hand is placed on the waist.

The image of Kṛṣṇa in *Nirāyudha* aspect is installed for enjoyment and pleasure.[5] This sort of image of Kṛṣṇa is not noticed yet in any form suitable for installation in the sanctum sanctorum.

Navanītanaṭa

The form of Navanītanaṭa gives a picture of the episode of infant Kṛṣṇa's dance in order to get the butter (*navanīta*) by pleasing the cowherd women. This theme had been the most favourite of almost all the ancient poets, till the late century, who tried their best to describe the dance of Kṛṣṇa. The *Vaiṣṇava* saints (*Āḻvārs*) call him *Veṇṇaiykku āḍum piḷḷai* or *Veṇṇaikkūttaṉ* (dancer for butter).

The image of Navanītanaṭa must be depicted in dancing posture of the infant Kṛṣṇa. The face must look beautiful with curly hair moving back and forth and it must express the joyous mood of Kṛṣṇa at the sight of

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[1] Photo is reproduced in *Vaiṣṇava Iconography in Tamil Country* (figs.78, 79).
[2] Illustrated in *South Indian Bronzes* by C. Sivaramamurti (fig.69b).
[3] Photo is reproduced in *Vaiṣṇava Iconography in Tamil Country* (fig.77).
[4] *KJK*.84 p.161; *KRA*.11.118; *SAA*.60.69.
[5] *KJK*.84 p.161.

butter with his eyes wide-open.[1] The lips and palms are very reddish. His left leg, slightly bent at the knee, is planted firmly as if he is dancing as per Marīci, on the *padmapīṭha* or on the ground and his right leg remains bent and lifted up in *uttāna-kuñcita*[2] pose. His right hand bears *abhaya-mudrā* or holds a ball of butter. His left hand is in *uttāna-prasaraṇa* or *uttāna-prasārita* pose i.e. stretched out and raised up to the level of *hikkā-sūtra*. Alternatively, the same may be in *prasārita* mode without rising up. In addition to all sorts of ornaments, he may be optionally clad with clothes having many knots. A cowherd woman in the attitude of churning the curds should be depicted to the left of Kṛṣṇa's image. This image is found on the pillars of almost all the temples.

A beautiful image of dancing Kṛṣṇa (12–13th centuries AD) found in the Prince of Wales Museum of Western India, Mumbai is remarkable for the hand gesture.[3] This is a unique image of Kṛṣṇa having the right hand with *sūcī* or *uddeśya-mudrā* though commonly this image is depicted with *abhaya* or *patāka-mudrā* or a ball of butter.

In some images, Kṛṣṇa is depicted placing his bent right leg on the lotus. He is sometimes shown with butterball in both the hands.

The image of dancing Kṛṣṇa is commended in a way specified in the texts for being set up in the sanctum sanctorum for worship. Any of the dancing scenes can be exhibited in the temples. One can find the dancing figures of Kṛṣṇa in many *karaṇa* (dancing stances) in the Śārṅgapāṇi temple (c. 12th–13th century AD) at Kumbakonam.[4]

Kāliyamardana

This form illustrates Kṛṣṇa's famous activity of subduing the serpent Kāliya. There is a strong belief and custom prevalent especially in South India that the worship of this image wards off the evil influence of the two demonic planets viz. Rāhu and Ketu. One can also see the image of dancing Kṛṣṇa sculpted on the serpent-stones (*nāga-śilā*), installed under the *pipul* trees for remedial purposes.

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[1] *Ibid.*, 84 p.161; *KLA*.19.194–195; *PRA*.16.42b–45; *SAA*.60.71–74a; *VAI*.60 p.203; *VAK*.59 p.381.

[2] *Ūrdhvajānu* pose is different from this.

[3] Illustrated in *South Indian Bronzes* (fig.83a).

[4] Sivaramamurti, *Nataraja in Art, Thought and Literature*, p.60–69. All the sculptures of dancing Kṛṣṇa with relevant descriptions are presented in this monograph.

The image of Kāliyamardana[1] resembles that of Navanītanaṭa but with wonder-struck eyes dancing on the hoods of the serpent Kāliya. The hood of Kāliya consists of five or seven heads. Kāliya's tail is held by Kṛṣṇa's left hand that remains in *uttāna-prasārita* pose. His right hand bears *patāka-mudrā* apparently *abhaya* gesture. Alternatively, it may hold a ball of butter in it.[2] Kāliya's spouses, fully ornamented and crested with snake's hood, must be shown near Kṛṣṇa's foot with their hands clasped in *añjali* gesture and their heads bowed down anxiously anticipating favourable decision of Kṛṣṇa to spare the life of their husband i.e. Kāliya.

The image of Kāliyanartana or Kāliyamardana is not found in *dhruva* form in the sanctum sanctorum. However, the same is found as relief sculpture as well as metal pieces. As Ratan Parimoo[3] observes that the motif of Kāliya first appears in the South and then subsequently becomes the prototype for all such depictions in painting and sculpture in most parts of India, it is true that we do not come across any such depictions in other parts of India in the early period.

The episode of Kāliya has two activities – a) subjugation of Kāliya where destructive (*saṁhāra*) attitude is present, and b) grace on Kāliya where *anugraha* (benign) attitude is dominant on the request of the spouses of Kāliya. It is Kāliya-mardana in the former and Kāliya-nartana in the latter where the holy feet of Kṛṣṇa is placed on the hoods of Kāliya, as Ratan Parimoo explains, which is the ultimate aim of the *Vaiṣṇava Āḻvārs* and by which the king Mahābali reached the highest status among the devotees of the Lord Viṣṇu.

The earliest Kāliyamardana figure (Plate XLII-a) is found in one of the niches on the middle tala of the superstructure (*vimāna*) of the monolithic temple generally called as *Dharmarāja-ratha* at Mamallapuram (c. 672–700 AD). In this relief, a two-armed male, obviously Kṛṣṇa, is depicted standing on the back of another human figure decorated with serpent-hood facing downwards with his serpentine lower part of the body turned and his tail held by Kṛṣṇa. This is the earliest representation of Kṛṣṇa-Kāliya episode. It is not exactly as per the description found in the *Vaikhānasa* treatises. However, the *Āgamic* prescriptions are accurately

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[1] *KJK*.84 p.161; *KLA*.19.190–193a; *PRA*.16.46–47; *SAA*.60.74b–76; *VAI*.60 p.204; *VAK*.59 p.301.

[2] The image of Kāliyamardana holding a ball of butter in the right hand is hardly traceable. The depiction of Kṛṣṇa with butter in his hand expresses his sportive way of controlling even the huge serpent which afflicted, with his poisonous breath, every being around the river Yamunā.

[3] Ratan Parimoo, 'Kaliya Mardana Krishna Images from South India', *Śrīnidhiḥ Perspectives in Indian Archaeology, Art and Culture*, p.155.

applicable only for the images to be installed in the temples for worship but not for the ones for exhibition. Moreover, the *Vaikhānasa* treatises state that any form of Kṛṣṇa may be represented as per the episodes in his life.

A representation of Kāliyamardana is the small bas-relief in the Puṇḍarīkākṣa Perumāḷ temple at Tiruvellarai near Trichy belonging to the period of Nandivarman Pallavamalla II (c. 732–796 AD), the contemporary of Tirumaṅkai Āḻvār.

One more Kāliya-mardana figure is identified by Ratan parimoo in the rock-cut *Kṛṣṇa maṇḍapa* rock-cut cave at Mamallapuram. In the early form, Kāliya-ardana figure alone was in currency. One can find this theme, almost same as the plastic art form, at Ellora (Plate XLII-c) and Kharusa (Plate XLII-d) where Kṛṣṇa is depicted subjugating Kāliya.

The same theme but with the benign (*anugraha*) concept is differently presented in the Kailāsanātha temple at Kanchipuram which is unique (Plate XLII-b). Here, the next step after subjugation is depicted. The figure of Kṛṣṇa, decorated with a long *kirīṭa-makuṭa*, is eight-armed. Multi-hooded snake is present on the left below and Kāliya in human form stands immeidately next to the snake, with humble attitude placing his right hand near his mouth and keeping the left hand across his chest. Kṛṣṇa's one left hand is raised up with open palm as *abhaya-hasta*; one left hand rests on Kāliya's shoulder; the upper most left hand holds *śaṅkha* and the lower most left hand runs behind Kāliya and it is placed on the other shoulder of Kāliya. The right hands of Kṛṣṇa are somehow compressed in the niche due to lack of space, for probably, the left side of the panel is subject matter of the scene. The posture of the figure in supplication appears to be same as the one found in the Garuḍāntika Viṣṇu; however, the panel here is a unique one. The five-hooded snake occupying a prominent place in this panel (almost to the height of hip of the main figure) is five-headed but four heads alone could be shown in such relief sculptures. In case the panel is to be taken as Garuḍāntika Viṣṇu, who forced Garuḍa to adorn his body with the snake Sumukha, the snake must be three-headed as prescribed in *Vaikhānasa* works. Champakalakshmi[1] identifies this panel as the churning of milky ocean, probably on the basis of presence of multi-hooded snake in the lower part of the panel. However, there is no basis for the same on account of absence of any other features to so conclude.

A four-armed Kāliyamardana (Plate XLII-c) is found at Ellora which is unique in its features. Kṛṣṇa stands firmly on his right leg whereas his left leg in *ūrdhvajānu* pose is placed on the chest of Kāliya turned

[1] Champakalakshmi, *op. cit.*, p.168.

upwards. Kāliya's figure is human above the waist and adorned with snake hood. His serpentine lower part of the body raised up is held with Kṛṣṇa's lower right hand and his lower left hand is placed on the raised knee. Kṛṣṇa's upper left hand holds *śaṅkha* whereas his upper right hand is raised to the level of his *kiriṭa*-top as in *uddeśya-hasta* suggesting his victory over Kāliya.

The *saṁhāra* aspect of Kṛṣṇa subjugating Kāliya cannot be installed and consecrated in the temples. Therefore, it enabled to adopt the image of the next step in the Kāliya – Kṛṣṇa episode i.e. Kāliya-*anugraha* which is obviously Kṛṣṇa's dance on Kāliya. The Kāliyanartana images, though not in stone or any of the *dhruva* forms in the early stage, can be traced right from the time of the late Pallava rulers.

A beautiful metal image of Kāliyanartana (Plate XLIII-a), probably the earliest, found in Vaikuṇṭhavāsa Perumāḷ temple (c. 885–903 AD) at Nemili near Tiruttani (Kanchipuram district, Tamil Nadu) is noteworthy for its beauty and workmanship. The image measures about 1½ foot. Kṛṣṇa is depicted standing on his left leg on the hood of Kāliya and lifting up his right leg as *ūrdhvajānu* pose. The right hand bears *abhaya-mudrā* and left hand holds the tail of Kāliya. Within the hoods, Kāliya is represented with human form above the waist clasping his hands in *añjali-mudrā*. This temple belonging to the period of the Pallava ruler Nṛpatuṅgavarman is noteworthy for the image of Bhogāsana Viṣṇu as well as Vīra-sthānaka Viṣṇu with *gadā* in the lower left hand, a feature which is very common in *Pāñcarātra* system.

An interesting Kāliyamardana image is found in cave No.II at Mogalrajapuram near Vijayawada in Andhra Pradesh. The figure on the eastern screen pilaster is on the *saduram* (square medallion) representing Kāliya's tail and hood. Kṛṣṇa's left hand bears *kaṭaka-mudrā* and his right arm is *daṇḍa-hasta* parallel to the side of the body. This is a typical depiction of Kāliyamardana, observes K.V. Soundara Rajan.[1]

Another image of Kāliyanartana (Plate XLIII-b) in N.Y. Sastri Collection at Adyar (Chennai) resembles the above but is of larger size (59 cms).[2] The same type of Kṛṣṇa's image is found also in Kappalur (c. 11th century AD).

The metal images of Kāliyamardana with *abhaya* or *patāka* gesture are found normally everywhere. However, the image holding butterball in the right hand is not so far noticed.

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[1] K.V. Soundara Rajan, *op. cit.*, p.251.
[2] Illustrated in *South Indian Bronzes*, fig. 44b.

A beautiful representation of Kāliyanartana (11th century AD) is in a bas-relief on the east wall of the central shrine just above the panel of Narasiṁha in Simhachalam temple (Andhra Pradesh).[1] This could have been the earliest representation of Kāliyanartana where Kāliya is accompanied with his two consorts who are in anthropomorphic form crested with serpent-hood.

An image of Kāliyanartana (15th century AD) at Sundaraperumalkoyil[2] (Tanjavur district) is noteworthy for the position of the serpent Kāliya. The five-headed serpent-hood is turned upwards and the human torso of anthropomorphic form of Kāliya against the hoods also remains turned upwards. His hands are clasped in *mastiṣka-añjali*[3] rather than *hṛdaya-añjali* found in early representations. Kṛṣṇa is depicted dancing on the lower part of torso of Kāliya and not standing on the hood of the serpent. Even the anthropomorphic form of Kāliya is proportionately bigger than that found in the earlier sculptures.

Nowhere in South Indian temples, right from the early period, the *dhruva-bera* of Kāliyamardana as a major one is installed in a separate shrine. In a place named Uttukkadu (late medieval) near Tanjore in Tamil Nadu, the processional image of Kāliyanartana (Plate XLIII-c), accompanied with Rukmiṇī and Satyabhāmā, is in the main sanctum sanctorum but the *dhruvabera* is four-armed Viṣṇu as Vāsudeva, consorted with Śrīdevī and Bhūdevī as per the unwritten rule that the *dhruva* or *kautuka* must be of *uttama daśa-tāla* measure. The image of Kāliyamardana here is the tallest of all such so far noticed.

Santānakṛṣṇa

The image of Santāna-kṛṣṇa[4] depicts Kṛṣṇa sitting on his mount Garuḍa. This four-armed one holds *cakra* and *śaṅkha* in the back arms and plays a flute with the front ones joyously. He has the complexion like blue lily and is dressed in yellow garments in addition to all sorts of ornaments.

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[1] K. Sundaram, *op. cit.*, p.189 (fig.26).

[2] Illustrated *in South Indian Bronzes*, fig. 83b.

[3] The *añjali-mudrā* over the head is called *mastiṣkāñjali*. It is *hṛdayāñjali* in case the same is close to the chest.

[4] *PRA*.16.48–50.

The text does not mention the name of this image. However, the purpose of this is *santāna* (child) expressed by the word '*santānārthī*'. Hence, it must be Santāna-kṛṣṇa or Santāna-gopāla. In the temples of south part of Tamil Nadu, an image of infant Kṛṣṇa similar to Vaṭapatraśāyī but without the banyan leaf is installed. This image is placed on the lap of women desirous of child, after certain special worship. This image is practically called Santānagopāla.

He is accompanied with his two consorts and the sages around. The installation of this image is meant for progeny.

If the image of Kṛṣṇa is depicted on Garuḍa, the position of his consorts remains unsolved. They cannot be placed on his lap or thighs as his lower hands are engaged in playing the flute. Therefore, there is no possibility of holding the consorts in embrace. If they are depicted standing lower down the level of Garuḍa, their status as the consorts on the same seat is not possible. Thus, *bhoga* type is not possible. In the circumstances, the question arises as to how the installation of this image can be beneficial to obtain a child. One may safely conclude that the worship of Kṛṣṇa consorted with Rukmiṇī and Satyabhāmā is very essential to serve the purpose of installation and worship of this image.

Veṇunādanaṭa

The episode of Kṛṣṇa as Veṇugopāla is referred right from the period of the Tamil work *Cilappatikāram* of early centuries of Christian era. Periyāḻvār, one of the *Vaiṣṇava* saints (*Āḻvārs*), describes this form and the charming musical note of the flute of Kṛṣṇa.

The image of Veṇunādanaṭa[1] is in *tribhaṅga* dancing posture with the right leg raised up and placed across the left one that is planted firmly on the ground, obviously in *svastika* pose. Of the four arms, the back pair holds *cakra* and *śaṅkha*. Kṛṣṇa holds in the front hands a flute that is itself the visual form of *Vedas*. His fingers are placed on the holes of the flute playing the divine music. The cowherds, their women and the cows must accompany this beautiful and blissful form.

The panel on the southern wall in Rāmanuja *maṇḍapa* (c. 672–700 AD) at Mamallapuram had been completely chiseled off. From the faint indications, K.R. Srinivasan[2] infers it to be of Durgā. However, it appears to be Kṛṣṇa of Veṇunādanaṭa. In that case, it must be the earliest representation of Veṇugopāla. The image of Veṇunādanaṭa or Veṇugopāla both in stone and metal are found right from the period of tenth century AD but in later times with two, four or eight hands.

A beautiful image of Veṇugopāla, with *svastika* fashion of stance and consorted with Rukmiṇī and Satyabhāmā (c. 10th–11th century AD) found at Chimakurti is notable for its simple but typical ornamentation.[3] All of them have the hairstyle of *baddha-kuntala* but knotted at the back of

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[1] *KRA*.11.121–122; *PRA*.16.57b–60; *VAI*.60 p.204; *VAK* (V).59 p.364.
[2] K.R. Srinivasan, *op. cit.*, p.178n.
[3] Sivaramamurti, *South Indian Bronzes*, p.69 (fig.4a–b). These images of Eastern Cālukyas are housed in Government Museum, Chennai.

the head rather than sideward or above. This is an unusual hairstyle noticed in the sculpture.

A beautiful image of Veṇugopāla (12th century AD) in Ādijagannāthasvāmi temple, Tiruppullani (Rāmanathapuram district)[1] is remarkable for the *svastika* (cross-legged) standing posture. Normally, the right leg remains across in front side of the left one firmly planted on the pedestal. However, in this image, the right leg is at the back of the left.

Another image of Veṇugopāla[2] (12th century AD) in *tribhaṅga* style at Nagapattinam (Tanjavur district) is noteworthy for the posture. This is one of the rare images of Veṇugopāla without *svastika* (cross-legged) stance but in *ardhavaitastika* mode. Moreover, the image is two armed in the attitude of playing the flute.

Gopāla

In the form of Gopāla,[3] Kṛṣṇa is depicted with sportive staff (*krīḍā-yaṣṭi*) in his hand. Besides his usual attire, he is accompanied with a cowherd called Sundara as his immediate attendant. He is two-armed and he carries flowers. He is the *śaiṣika* (recipient of remnants).

Rājagopāla

The image of Rājagopāla[4] must be well decorated with the ornaments suitable for a royal person. He holds a staff comprised of flowers in his right hand. His left hand is placed on top of *rājadaṇḍa*[5] (staff of king) that is placed vertically with its base supported on the ground.

Jñānagopāla

The figure of Jñānagopāla[6] is depicted sitting in *sukhāsana* posture with smiling face. In this one clad with yellow garments, his right hand bears *jñāna-mudrā* and his left one holds a flute. The image, devoid of the consorts, must be accompanied with the sages in the worshipping attitude.

Bālagopāla

The figure of Bālagopāla,[7] to be fashioned in *tri-tāla* measure, must be depicted in the crawling posture of a baby. His left knee is folded and raised up so that the sole of his foot remains firmly on the pedestal. His right leg is stretched out behind with a slight bend at knee supported on the

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[1] Illustrated in *South Indian Bronzes* (fig.92a).
[2] Illustrated in *South Indian Bronzes* (fig.73a).
[3] *KRA*.11.123b–126a.
[4] *PRA*.16.70–71.
[5] The king holds in his hand a staff /rod which is the symbol of *dharma*.
[6] *PRA*.16.72–73.
[7] *Ibid.*, 16.83–85.

ground. His left hand is placed on the ground as a support to the frontal part. He holds a ball of butter in his other hand. His face must be shown with an expression of eager glance on the butter (Plate XXXIX-b).

The metal image of this form is common in the temples where it is placed in the cradle on the request of the devotees desirous of getting child. There is a custom prevalent in that the image of this Kṛṣṇa made of silver or gold is offered to the newly wedded couple during the time of marriage, implying that the couple should get soon a good child like Kṛṣṇa.

Sammohana-gopāla

Sammohana-gopāla,[1] of golden hue and stout physique, yields refuge/immortality to the *yogins*. In this eight-armed auspicious divine form, Kṛṣṇa is depicted embraced by Ramā. He holds *ikṣu-cāpa* (sugarcane bow), *aṅkuśa*, *veṇu* (flute), *śaṅkha*, *cakra* and *sumasāyaka* (arrow of flowers). He is bedecked with all sorts of ornaments. One of his hands, remaining around Ramā on her back, must be in *āliṅgana* pose.

Sarvamohana

In the great form Sarvamohana,[2] Kṛṣṇa is depicted with the radiance of thousands of suns as if he is in the middle of *sūryamaṇḍala*. He is clothed in yellow garments and is decked with all varieties of ornaments. Out of his eight hands, the front most pair holds a flute near his mouth in the playing stance. The attributes *śaṅkha*, *cakra*, *gadā*, *padma*, *pāśa* and *aṅkuśa* are held in other hands.[3]

A panel of figures is found at the base of one of the pillars in the Kaḷḷapirāṉ temple at Srivaikuntham (Tirunelveli district). In this, Kṛṣṇa is shown with eight hands. The front most pair holds a flute in playing attitude and other hands hold the attributes. Kṛṣṇa is accompanied with four female figures, probably the cowherd women (*gopīs*), on both the sides.[4]

Trailokya-mohana / Jaganmohana

The image of Trailokyamohana Kṛṣṇa[5] must be depicted sitting on the golden *siṁhāsana* with an umbrella resplendent like the full moon. Out of the four hands, *akṣamālā* and a book are held in the back pair and the front ones hold a flute placed near his smiling reddish lips. In this form, in addition to the mark of *Śrīvatsa*, he appears handsome in the attire of

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[1] *Ibid.*, 16.74–76a.
[2] *Ibid.*, 16.90b–92.
[3] The text details only seven hands. Therefore, the eighth one must be in embrace placed either on her shoulder or her waist but at the backside.
[4] The photo is reproduced in Champakalakshmi, *op. cit.*, fig.68.
[5] *PRA*.16.51–57a.

young women. His complexion is like the *kalāpa* flower and his face is beautiful like the full moon. His crest is decorated with peacock's feather besides his usual ornaments. He has around him a halo with the brightness of the moon. Śrī, of bright radiant complexion, is on his left in sitting posture.[1] She holds a lotus and is gazing at the feet of Kṛṣṇa. The images of Indra and other deities are set up around. The sages like Nārada are shown in worshipping attitude seeking knowledge. Installation of this image is apt for ones desiring knowledge.

Govardhanadhara

The form of Govardhanadhara[2] reminds us one of the miraculous feats of Kṛṣṇa. In order to save the cattle and cowherds, Kṛṣṇa lifted up the hill Govardhana as an umbrella. In this form, he holds the hill on his uplifted left hand and his right one is placed on the hip. Alternatively, it may hold a lotus. In the four-armed image, the regular attributes *cakra* and *śaṅkha* are held in the back pair.

We do not come across any image of Govardhanadhara, either in stone or metal, installed in the sanctum sanctorum as *dhruva* or any other type of icons. However, one can find the same in bas-reliefs and pillars in the temples.

The earliest and the best representation of Govardhanadhara is the huge rock-cut relief in the *Kṛṣṇa maṇḍapa* (c. 672–700 AD) in Mamallapuram. Kṛṣṇa is depicted in *tribhaṅga* posture holding up the hill on his left hand and placing his right hand on his waist. The cows and cowherds are shown under the mountain along with Balarāma (Plate XL).

Another image of Govardhanadhara is found in one of the niches in Vaikuṇṭhaperumāḷ temple (c. 732–796 AD) at Kanchipuram. Kṛṣṇa is shown standing on his right leg and his left leg remains slightly lifted up. His left hand holds the hill Govardhana and his right hand is in *kaṭyavalambita* pose. No accompanying figure is found (Plate XLI-b). One more two-armed Govardhanadhara is found in Mahadeva cave at Kharusa (Plate XLI-d). An eight-armed panel (Plate XLI-a) in cave No.XV at Ellora and four-armed panel (Plate XLI-b) in the southen corridor of Kailāsa at Ellora are noteworthy for the style and expression.

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[1] The text does not indicate the exact posture of Śrīdevī. This is unusual to have Śrīdevī on the left side of the middle figure. One can safely take her to be in standing posture.

[2] *PRA*.16.76b–79a.

Vaṭapatra-śayana

At the end of cosmic dissolution, the Lord Viṣṇu absorbs all the worlds within Him and reclines on the banyan leaf (*vaṭa-patra*).[1] It seems this dissolution takes place at the end of every (*catur-*) *yuga*.[2] This episode is exhibited in the form of Vaṭapatra-śayana.

In this figure,[3] the well-adorned baby form is shown lying down on the banyan leaf. His right leg is playfully drawn by his left hand inserting the great toe of the right leg in his mouth. His right hand is placed supportively below his right thigh in order to bring the toe nearer his mouth at ease. His left leg is stretched out. The broad banyan leaf must have its edge downwards.

This form as well as the episode does not seem to be directly connected with the life of Kṛṣṇa. The *Purāṇa* literature mentions this episode as revealed by Kṛṣṇa. Moreover, among the incarnations and other forms of Viṣṇu, it is this incarnation alone that gives importance to the infant form. This could have been the plausible reason which led the authors of *Vaikhānasa* treatises and sculptors and iconographers to include this figure among the images of Kṛṣṇa. Hence, the *mantra*[4] invoking Kṛṣṇa includes the epithet '*Vaṭapatraśāyin*'.

A sealing from Ahichchatra (c. 5th century AD) contains a legend mentioning Vaṭasvāmī[5] which is indeed Vaṭapatraśāyi-Kṛṣṇa and this must be earliest evidence of the temple dedicated to Vaṭapatraśayana form of Viṣṇu. However, the image of Vaṭapatraśayana is not housed in any temples as *dhruva* image but on the pillars. The temple at Srivilliputtur, the birthplace of Periyāḻvār and Godā, is named and dedicated to Vaṭapatraśāyin. However, the *dhruva* icon remains reclining on the couch of Ananta. This is because the *dhruva* image must be fashioned in *uttama daśa-tāla* whereas the image of Kṛṣṇa lying on the banyan leaf can be only in *tri-tāla* measurement. This is undoubtedly the influence of the hymns of *Vaiṣṇava* saints (*Āḻvārs*) belonging to the period prior to that of *Vaikhānasa* treatises stating "One who remained reclining on the banyan leaf is now reclining on the serpent's couch at Srirangam".

Small-sized relief sculptures of Vaṭapatraśāyin are found in the Kodaṇḍarāma temple at Madhurantakam and Nageśvarasvāmi temple at Kumbakonam, both belonging to Chola period. Another figure in bronze is

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[1] *Ibid.*, 86–90a.
[2] *SAA*.61.98a.
[3] *PRA*.16.86–90a.
[4] *KJK*.83 p.161.
[5] P. Banerjee, *op. cit.*, p.70.

found in Raṅganātha temple in Kilaiyur in Tanjavur district. The child is shown here lying on a leaf of banyan with a canopy of snake-hoods over the head of the lying figure. The baby holds the right leg towards the mouth.[1]

An image of Kṛṣṇa with the description of Vaṭapatraśayana but without banyan leaf is found in the Jagannāthasvāmi temple at Tiruppullani near Ramesvaram. The baby is depicted rarely seated on the coils of serpent that serves the purpose of canopy over the head. The child, with *udbaddha-kuntala* hairstyle and beauty, holds the right leg in the attitude of sucking the big toe. This type of Kṛṣṇa is common in some temples as Santāna-Kṛṣṇa.

Pārthasārathi

The figure of Pārthasārathi[2] indicates Kṛṣṇa's role as a charioteer in the war of *Mahābhārata*. In this, the image of Pārtha is set on the chariot. He holds his unique bow *Gāṇḍīva* alongwith the arrows and quiver (*tūṇīra*). He wears *kirīṭa*, *aṅgada* and other ornaments. His eyes gaze at Kṛṣṇa seated near him. Kṛṣṇa, of dark complexion, has the hairstyle of *udbaddha-kuntala*. He holds *śaṅkha* in his left hand and *pāśa* in the right one. Alternatively, his right hand may bear *vyākhyāna-mudrā*. His face must be depicted looking at Arjuṇa with smile and joy. The chariot has the banner with the emblem of monkey.

This form, the most important in philosophy, had been a remarkable one right from the period of *Mahābhārata* and is casually referred to by the *Āḻvārs*. The role of Kṛṣṇa as the charioteer to Arjuna is referred to by the *Ālvārs* and other *ācāryas* as one of the example for the easy-access (*saulabhya*) of the Supreme One. However, the representation in plastic or paint form is hardly traceable as the image of worship in the shrines. Tirumaṅkai Āḻvār,[3] while praising the deity at Tiruvallikkeṇi (in Chennai in Tamil Nadu), states that the Lord who remained as a charioteer in the chariot of Arjuna resides at Tiruvallikkeṇi. In this temple belonging to the period earlier to Tirumaṅkai Āḻvār, the two-armed main deity called as 'Pārthasārathi' is in standing stance holding *śaṅkha* in his right hand at his chest level and with his left hand as *varada-hasta*. The deity is accompanied with the icons of Rukmiṇi, Sātyaki, Balarāma, Aniruddha but without Arjuna. The group tallies with the description of Mānuṣa-vāsudeva as described in the *Vaikhānasa* works.

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[1] Champakalakshmi, *op. cit.*, p.140.
[2] *PRA*.16.79b–82; *SAA*.60.77–80a; *VAI*.60 p.204.
[3] *Periya Tirumoḻi*, 2.3.1.

An image at Paunar (Maharashtra), ascribable to 5th century AD, appears to be probably the only earliest representation of Pārthasārathi. The chariot with big wheel and a figure seated in the place of *sārathi* (charioteer) are alone available though the charioteer is not as described in the texts (Plate XLIII-d).

The main feature of Pārthasārathi is instruction of Kṛṣṇa to Arjuna who are Nara and Nārāyaṇa. The *mūrti-mantras* of Nara i.e. '*naraṁ pārthaṁ guḍākeśaṁ śvetavāhanam*' and of Nārāyaṇa i.e. '*nārāyaṇaṁ kṛṣṇaṁ śaurim bhaktavatsalam*'[1] confirm that Nara and Nārāyaṇa are identical with Arjuna and Kṛṣṇa respectively and also the concept of Pārthasārathi. This could have been one of the reasons for prescription and representation in plastic art form as a remarkable panel in the *Daśāvatāra* temple at Deogarh.

One can find in the *Vaikhānasa* works the prescription of the installation of Nara and Nārāyaṇa, both in the standing posture, on the southern side of the aisle (*alindra*) on the middle floor in the three–tiered structure meant for the installation of *Navamūrti*.[2] This rule is faithfully followed in Sundaravarada Perumāḷ temple at Uttaramerur (Kanchipuram district, Tamil Nadu). However, here both Nara and Nārāyaṇa are depicted in seated posture facing south.

Another panel of Nara and Nārāyaṇa, chronologically earlier to Uttaramerur is found on the external wall of the main sanctorum of Vaikuṇṭha Perumāḷ temple at Kanchipuram. There are two figures in standing stance of *samabhaṅga* style. Marīci insists upon the standing posture of these two figures. The panel, like other panels in the temple, had been subject to deformation and corrosion due to weather and time. Moreover, due to the stucco plaster applied during renovation, the sharp features cannot be fully realized. The two-armed figure on the right side with the height equal to the eye-level (*netrānta*) of another figure must be of Nara. His right hand is in *kaṭyavalambita* pose whereas his right hand is probably *kaṭaka-hasta*. The figure on the left side is supposed to be Nārāyaṇa. Both of his lower hands appear to be *kaṭaka-hasta* and his other left hand is in *kaṭyavalambita* pose. The presence of *śaṅkha* above the shoulder of Nārāyaṇa suggests the presence of the upper right hand there. However, it is not clear why only *śaṅkha* alone is shown here though both *cakra* and *śaṅkha* are considered to be *sahaja-āyudhas* of Viṣṇu. Probably, as in the main image of Pārthasārathi temple at Tiruvallikkeṇi, *śaṅkha* is

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[1] *VAK*.44 p.299.
[2] *Ibid.*, 36 p.249.

the only attribute applicable to Nārāyaṇa in the form of Kṛṣṇa in the battlefield where this pair served the purpose of the incarnation of Kṛṣṇa.

Caturbhuja-kṛṣṇa

Catrubhuja Kṛṣṇa[1] has the features of Kṛṣṇa but with four hands. The back arms hold *cakra* and *śaṅkha*. He is depicted playing a flute holding in his front hands. All other characteristics are same.

It is doubtful whether *dhruva* icon of Veṇugopāla is found in the sanctum sanctorum of any temple though such image started appearing in the relief sculptures and metal and stone right from the period of Cholas and Hoysalas, as observed by R. Champakalakshmi.[2]

Right from the period of the Pallavas, Kṛṣṇa's images had been created on the *vimāna* and walls of the Śiva temples also. A relief sculpture Kāliyamardana is found on the middle tier of the roof (*vimāna*) of the monolithic temple viz. Dharmarājaratha, supposed to be the shrine of Śiva, at Mamallapuram (c. 672–700 AD)[3] and also in the niche (western side) on the second *tala* of the superstructure (*vimāna*) in Vachisvaram temple (c. 1012–1044 AD) at Tiruppasur (near Chennai).[4] In the same temple, a sculpture of Govardhanadhara is noticed on the second row of *hāra* over the first *tala* on the western side.[5]

Buddha

Among the treatises of *Vaikhānasa* system, *Vāsādhikāra*[6] alone includes Buddha as one of the forms of Viṣṇu. This could have been probably the influence of Nammāḻvār (Śaṭhakopa), one of the ten *Vaiṣṇava* saints collectively known as *Āḻvārs*, who refers to Buddha, in his hymnal work viz. *Tiruvāymoḻi*,[7] as one of the forms of Viṣṇu. The earliest inscription found over the niche to the south of the shrine-entrance of *Parameśvara Mahāvarāha Viṣṇu-gṛha* (Ādivarāha cave temple)[8] at Mamallapuram indicates that Buddha had been included as the member of the Hindu pantheon at least by the time of the Pallava ruler Parameśvaravarman I (c. 672–700 A.D).

It is very interesting to note that the *kautuka* icon of incarnations of Viṣṇu is made in *uttama daśa-tāla* resembling the form of four-armed

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[1] *KRA*.11.128; *SAA*.60.81a.
[2] Champakalakshmi, *op. cit.*, p.145.
[3] The photo is reproduced in Ratan Parimoo, *op. cit.* (fig.38).
[4] S.R. Balasubrahmanyam, *Middle Chola Temples*, p.297.
[5] *Ibid.*, p.297.
[6] *VĀS*.21.60b–64
[7] *Tiruvāymoḻi*.5.10.4.
[8] *SII*.XII.No.116.

Viṣṇu. However, in case of Buddha, it is not applicable. It clearly indicates that the author of *Vāsādhikāra* i.e. Bhṛgu accommodates Buddha into *Vaikhānasa* system but without harming the Buddhist philosophy and practices prevalent in South India right from the time of Aśoka.[1]

Buddha's image, without consort, must be fashioned in *madhyama daśa-tāla* measure with two arms. His head must be adorned with *kuntala* over the head which is indeed *udbaddha-kuntala* style of hair-lock but without crown (*makuṭa*). In the image depicted sitting in *svastika-āsana*, his left hand must be placed on the seat[2] his right hand bearing *jñāna-mudrā* remains very close to the chest. With the complexion of *rakta-candana* (red sandal), he must be adorned with an upper garment (*uttara-ācchādana*) covering the upper part. The *kautuka* image should resemble the *dhruva* image.

A rare but beautiful image of Buddha is traceable on the external wall of the sanctum of the Vaikuṇṭha Perumāḷ temple at Kanchipuram (Plate XLIV-b). The image almost resembles the figure of Buddha found in the caves of the Deccan and Kanheri (Mumbai). Though the image, like other figures in the temple, is partly corroded, almost all features are intact. In this two-armed image, the right hand is *dāna-hasta* and the left one holds a *daṇḍa* of which only the lower part is visible. The head is not adorned with any type of *kirīṭa* or a *jaṭā-makuṭa* applicable for the figure of the sages but a short *udbaddha-kuntala*, unique for the figure of Buddha, however, curly hairs have already corroded due to weather and the material of the figure i.e. sandstone. The hair-line (*keśānta*) is well visible in front (*agra*) and sides (*pārśva*). Even the style of the robe clinging to the body is same as in the figures of Buddha as well as the metal image of Pallavas found at Nagappattinam (Tamil Nadu). A large circular nimbus is behind his head. There appears on the right a figure which is of the height reaching upto the level of breast-line (*stanānta*) of Buddha.

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[1] The Tamil works '*Maṇimekalai*' and '*Cilappatikāram*' ascribed to the early centuries of Christian era are the best evidences for the prevalence of Buddhism in South India especially in Tamil Nadu. It is very interesting to note that these works based on the Buddhist ideology accommodate *Vaiṣṇava* concepts and incarnations of Viṣṇu in several places.

[2] The term '*pāṇi*' generally means the part of the fingers excluding the palm. In such depiction, the phrase '*āsanasya upari sthitaḥ*' must be taken to mean that the fingers remain above the seat but not on the seat. Hence, it is possible to take this to be *bhūsparśa-mudrā* or *bhūmisparśa-mudrā* generally found in the images of Buddha. In this, the palm of the hand turned inward is placed on the knee and the fingers remain loose touching the seat.

As the figure of Vāmana is also depicted with almost all these features, one may take this figure to be of Vāmana. However, following comparative points clarify the doubts:

1. Two figures of Vāmana are depicted in the two panels in the temple itself but not individually, for the *Vaikhānasa* authors do not allow independent image of Vāmana and which is also followed at Mamallapuram, Namakkal and in the caves of Deccan.

2. *Tāla* system is an important factor in this regard. The figure of Vāmana should be in *pañca-tāla* in which the portion of the body below the *meḍhra-sūtra* is shorter resulting in short and stout legs as we find in the figures of Vāmana, Gajānana and *bhūta-gaṇa*. The figure under study as Buddha is in almost *madhyama daśa-tāla* and the two portions of the body above and below the *meḍhra-sūtra are* equal, the aspect which is applicable for the figures fashioned in ten to seven tālas.

3. The size and height of the figure supposed to be of Buddha is same to all other images found in the panels on the external wall of the sanctum sanctorum of this temple.

4. Buddha had by this time been included in the stereotyped *vibhava* (*avatāra*) forms of Viṣṇu which is confirmed with the hymn of the *Vaiṣṇava* hymnist viz. Nammāḻvār[1] and also the earliest inscription found in *Parameśvara Mahāvarāha Viṣṇugṛha* (Ādivarāha cave temple) at Mamallapuram of the last quarter of 7th century AD, ascribed to the Pallava ruler. It is interesting to note that the list of ten *avatāras* includes Buddha but excludes Kṛṣṇa.

5. Inclusion of Buddha in plastic art form is, probably for the first time, also noticed in rock-cut Anantaśāyi panel in a small shrine on the Bhūtanātha temple at Badami where Buddha is depicted in sitting posture alongwith all incarnate forms of Viṣṇu (c. 875–900 AD).[2]

Atri prescribes a separate temple and festival of Buddha which includes unfurling of his banner (*dhvajārohaṇa*)[3] and this informs us about the status of Buddha's worship during the period of *Vaikhānasa Āgamas*. However, no detail is available in these treatises excepting *Vāsādhikāra*. One can find some beautiful Buddha images in South India also in metal right from the period of the Pallavas. However, no temple is yet noticed

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[1] *Tiruvāymoḻi*, 5.10.4.
[2] K.V. Soundara Rajan, *op. cit.*, p.244.
[3] *SAA*.79.2–3.

except a Buddhist *vihāra* at Nagappatinam from where the *Vaiṣṇava* saint Tirumaṅkai Āḻvār is said to have taken away the golden image of Buddha.

Kalkī

Kalkī is the tenth form in the stereotyped incarnations of Viṣṇu. This will be at the end of the *yuga* for the purpose of destruction of the wicked ones, *mlecchas* and the ones puffed with pride.[1] Tirumaṅkai Āḻvār who describes the Lord of Mamallapuram as 'sugarcane of Kaṭalmallai'[2] perceives the same Lord as 'Kalkī' mounted on the swift horse.[3]

Kalkī's icon must be fashioned in *madhyama daśa-tāla*.[4] His complexion is of *śuddha-sphaṭika*[5] (pure crystal) or *bhinnāñjana* and is clothed in red. He has the head of the horse and the rest of the body is human. His *āyudhas* (weapons) are *cakra*, *śaṅkha*, *khaḍga* (sword) and *kheṭaka* (shield) in four-armed form in order, obviously on the upper right and left hands as well as the lower ones; in two-armed form, his *āyudhas* are *khaḍga* and *kheṭaka*. He, ready with radiant *kavaca* (armour), has ferocious and frightening appearance and is mounted on red horse. The *kautuka* image of Kalkī must be of four-armed Viṣṇu alone.

Kalkī's image must be installed in the structures viz. *Mayūrākāra*, *Kūrmākāra*, *Bhūtākāra*, *Kūṭākāra*, *Gopurākāra* and *Parvatākāra*, in order to destroy the cluster of sins and to revenge the insult.[6] In the sanctum meant for the installation of the icons of all ten *avatāra* forms, Kalkī's image can be set up on the eastern side of the one-twelfth part next to northeast direction i.e. next to the entrance of the *garbhagṛha* of *Bṛhadvṛtta-vimāna*.[7]

There is no trace of any individual temple for Kalkī, probably on the same principle of *Vaikhānasa* texts that the destructive forms are not worth for installation in the middle of *grāma*, *nagara*, etc., but as one of the forms fit to be in the *koṣṭhas* (niches) in the temples.

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[1] *KJK*.85 p.162; *KRA*.11.130; *PRA*.16.102b; *SAA*.61.97. *Khilādhikāra*, which details many minor forms, is silent about this form.

[2] *Periya Tirumoḻi*.7.1.4: *kaṭaṉmallaikkiṭanta karumpe*

[3] *Ibid.*, 2.5.3: *kaṭumparimel kaṟkiyai nāṉ kaṇṭukoṇṭeṉ*
kaṭipoḻilcūḻ kaṭaṉmallait talacayaṉatte

[4] *KJK*.37 p.68; *KRA*.11.130b–131a; *PRA*.16.104–106; *SAA*.61.97a; *VAI*.60 p.204; *VAK*.59 p.382; *VĀS*.21.52b–54.

[5] According to *Prakīrṇādhikāra*, this colour is applicable to the two-armed image of Kalkī.

[6] *KJK*.37 p.69; 85 p.162; *PRA*.16.103.

[7] *KJK*.37 p.68.

A panel on the north side of the external wall of the sanctum sanctorum in Vaikuṇṭha Perumāḷ temple at Kanchipuram is noteworthy (Plate XLIV-a). Here the main figure with the human form with the head of horse. He is four-armed holding *cakra* and *śaṅkha* on the upper right and left hands respectively. The lower right hand appears to be *kaṭaka-hasta* closed to the chest. The lower left hand is in *kaṭyavalambita* pose. There appear four figures above Kalkī. Three figures are seen in front of the main figure. Champakalakshmi[1] suggests it to be the image of Hayagrīva form of Viṣṇu based on the figure with horse-head. However, the following points confirm this image to be of Kalkī:

1. The theme of Hayagrīva is not an important one in the *Vaikhānasa* treatises but is of *Pāñcarātra* literature and this theme has developed more only after about 10th century AD.
2. The form of Hayagrīva in *Vaikhānasa* works is only for the purpose of invocation around the pedestal of *Kautuka-bera* during the rituals, as sub-ordinate one but not as a main deity.
3. The image mentioned above is represented in proper sequence of the forms of *avatāra* (incarnation) forms of Viṣṇu.
4. In the systematic representations of the images, the external wall of the *garbha-gṛha* on the ground floor contains the forms of Viṣṇu, all in the soft-natured (*sāttvika*) forms therefore, even Narasiṁha is depicted as Kevala-narasiṁha. The external wall of the middle floor contains the forms of Viṣṇu almost all of them being in ferocious or destructive (*saṁhāra*) attitudes such as Hiraṇyavadha Narasiṁha, Kaṁsamardana, combat with Cāṇūṙa, and Gajedramokṣa which includes the destruction of *grāha* (crocodile or any seizing creature) though some other figures like Anantaśayana are also included here.
5. Therefore, the ferocious form of Kalkī is not depicted on the external wall of the ground floor wall. Moreover, one of the purposes of the incarnation of Kalkī i.e. *dharma-paripālana*. So, the four figures above may be taken as four Vedas and three figures in front of the main image may be taken as three *Puruṣārthas* viz. *dharma*, *artha* and *kāma*.

With these above supporting points, one can safely conclude that the panel represents the tenth incarnate form of Viṣṇu viz. Kalkī. If so, it must be the earliest representation in plastic art form in India. The view of *Khilādhikāra* that the image of Hayagrīva in *sukhāsana* posture may be set

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[1] Champakalakshmi, *op. cit.*, p.164–165.

up on the northern side of *gala* or *kaṇṭha* part of *vimāna* (superstructure)[1] above the *garbha-gṛha* of the main shrine may be the influence of *Pāñcarātra* system which also existed side by side and influenced the iconography of Viṣṇu.

Minor forms of Viṣṇu

In addition to the ten major stereotyped incarnate forms of Viṣṇu, a number of minor forms are also found in the *Vaikhānasa* texts. These forms are mainly meant for the purpose of meditation and invocation at the time of the daily rituals and worship. Therefore, most of them are not represented in the plastic art form. Some of the forms, generally classified as *āvirbhāva-avatāra* and *aṁśa-avatāra*, can be represented in panels and *koṣṭhas* (niches) on the walls and on the *vimāna* (superstructure) of the temples. Some of the forms, slightly modified according to the rules/injunctions of the installation, are set up in the sanctum sanctorum, either in individual shrines (*svatantra-ālaya*) or sub-shrines (*āśraya-ālaya* or *aṅga-ālaya*) within the premises of the main temple. However, installation of such representations became prominent almost by twelfth century AD especially in late medieval period right from the time of Vijayanagara rulers.

In the first *āvaraṇa* (circle) around Viṣṇu,[2] either in the form of image or invoked in the *pradhāna-kumbha* (main pitcher), Puruṣa, Satya, Acyuta and Aniruddha are invoked in small pitchers (*parivāra-kalaśa*) on the main directions starting from east. Similarly, the four forms of Viṣṇu are invoked on four corners in the first *āvaraṇa* starting from south-east. They are Kapila, Yajña, Nārāyaṇa and Puṇya. In the second *āvaraṇa*, Varāha, Narasiṁha, Vāmana and Trivikrama are invoked starting from the east whereas Subhadra, Īśitātman, Sarvodvaha and Sarvavidyeśvara are invoked on the corners starting from south-east. Marīci states that all these have the same iconographical features of Viṣṇu besides whatever detailed in the texts. Around the pedestal of *Karmārca-bera*, Sarva, Hayānana, Sukhāvaha, Rāmadeva, Suvaha, Puṇya and Uvaha are invoked and all of them have the characteristics of Viṣṇu.

In this way, we come across fifteen minor forms of Viṣṇu in addition to the other forms viz. Ādimūrti, Trailokyamohana (Gajendramokṣaṇa), Hariśāṅkara (Hari-hara), Sūryamaṇḍalasthamūrti and Kṣirārṇavamūrti.

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[1] *KRA*.5.45.
[2] *PRA*.25.65b–66a; *VAK*.20 p.103–106.

Kapila

Kapila,[1] invoked on the southeast, has beautiful appearance and faces the east. He has *śveta* (white) or *accha* (crystal) complexion and is clothed in red and he is adorned with *makuṭa* and all sorts of ornaments. This eight-armed one is accompanied with Gāyatrī and Sāvitrī. On the right side, one of the hands, probably the lowest one, is in *abhaya-mudrā* and others holding the attributes *cakra*, *asi* (sword) and *hala* (plough). One of the left hands, most probably the lowest one, is in *kaṭyavalambita* pose and others hold the attributes *śaṅkha*, *pāśa* and *daṇḍa* (*gadā* or rod). Bhṛgu mentions *dhanus* (bow) instead of *pāśa*.

According to Kāśyapa, Kapila has the complexion of coral (*pravāla*), three eyes and four hands but without any *āyudhas* (weapons/attributes). Besides, being clad in the garments in the colour of parrot's wings (*śukapiñcha*), he is adorned with *pralamba-yajñopavīta*, *keyūra* and has *jaṭā* (matted hair-lock). He is seated in *brahmāsana* posture meditating upon the Supreme One.[2]

Yajñamūrti

Yajñamūrti,[3] a form of Janārdana, is to be meditated in seated posture in the middle of bright halo of *agni-maṇḍala*. He has the complexion of molten gold (*tapta-cāmīkara*). He has two heads, four horns (*śṛṅga*), seven hands, three legs and seven tongues. He holds the attributes *sruk*, *sruva*, *akṣamālā* (rosary) and *śakti* in his right hands. The attributes *cāmara* (cowri), *vyajana* (fan) and *ghṛta-pātra* (vessel with clarified butter) are in the left ones. He is to be meditated upon when Viṣṇu is worshipped in the *agni-kuṇḍa*.

Vāsādhikāra, while dealing with the images in the structure meant for *Ṣaṇ-mūrtis* (six forms) of Viṣṇu, speaks of Yajñamūrti to be installed in the sanctum on the upper *tala*. Here, Yajñamūrti[4] is depicted with four hands. The upper hands hold the attributes *sruk* and *sruva* on the right and left respectively whereas the lower ones are in *kaṭaka* and *varada* gestures on the right and left in that order. Alternatively, the image may be depicted holding the above attributes and hand-poses in vice-versa, refers Bhrgu to some other authorities.

Yajña,[5] to be invoked in the *kalaśa* (pitcher) placed on the southwest of the main *kumbha* (pitcher), has the complexion of molten

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[1] *PRA*.25.76b–79a; *VAI*.18 p.53; *VAK*.20 p.103–104.
[2] *KJK*.2 p.4.
[3] *KRA*.1.9–12a.
[4] *VĀS*.3.149b–150.
[5] *PRA*.25.81–83a; *VAK*.20 p.104.

gold (*tapta-cāmīkara*) and is clothed in red. He has two heads, four horns, seven hands and three legs. Yajña, accompanied with Svāhā and Svadhā, holds the attributes *śaṅkha*, *cakra*, *ājya-pātra*, *sruk*, *sruva*, *upabhṛt* and *juhū*.[1]

Nārāyaṇa

Nārāyaṇa,[2] the lord of the worlds accommodated on the northwest, is four-armed and he has the complexion of *sphaṭika* (crystal) and clothed in *śyāma* colour. He is marked with Śrīvatsa and is adorned with variety of ornaments. Nārāyaṇa, accompanied with Kamalā and Ilā, holds *cakra* and *śaṅkha* in the upper hands and his lower hands are in *abhaya* and *varada* gestures.

Puṇya

Puṇya,[3] allotted the place on the northeast, has the complexion of the rising sun (*taruṇa-āditya*) and has the clothes, *uttarīya* and *upavīta* all in white colour. He is adorned with Śrīvatsa and bedecked with jewels. Puṇya, consorted with Indirā and Dharaṇī, is four-armed, the upper ones holding *cakra* and *śaṅkha* and the lower ones with *abhaya* and *varada* poses.

Subhadra

Subhadra,[4] accommodated on the southeast in the second *āvaraṇa*, is consorted with Kamalā and Avanī. He has the complexion of *indīvara* (blue-lily) flower and clothed in golden colour. This four-armed one holding *cakra* and *śaṅkha* is adorned with all sorts of ornaments.

Īśitātman

Īśitātman,[5] placed on the southwest direction in second *āvaraṇa*, is accompanied with Padmā and Sthirā. He has golden (*hema*) complexion and adorned with the clothes in *śyāma* colour and varieties of ornaments in addition to *kirīṭa*. He is four-armed holding *cakra* and *śaṅkha*.

Sarvodvaha

Sarvodvaha,[6] allotted place on the northwest direction in the second *āvaraṇa*, is the consort of Lakṣmī and Dharaṇī. He has *nīla* (blue) complexion and wears *pītāmbara*.

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[1] *sruk*, *sruva*, *upabhṛt* and *juhū* are different kinds of ladles and spoons used in performing the *yajñas* (sacrificial rituals).
[2] *PRA*.25.85b–87a; *VAK*.20 p.104.
[3] *PRA*.25.90a–92a; *VAK*.20 p.105.
[4] *VAK*.20 p.105.
[5] *Ibid.*, 20 p.106.
[6] *Ibid.*, 20 p.106.

Sarvavidyeśvara

Sarvavidyeśvara,[1] placed on the northeast in the second *āvaraṇa*, has red complexion and has the clothes in *śyāma* colour. He is accompanied with Kanakā and Śyāmā.

Sūryamaṇḍalāntasthamūrti

This form to be perceived through meditation if the image is not possible, according to *Khilādhikāra*,[2] is the best among the forms of *āvirbhāva* type. Viṣṇu is depicted seated on the *yogāsana* posture on the pedestal known as *padmāsana*. He has golden complexion but his mouth, palms and feet are red. This four-armed one, marked with Śrīvatsa, holds the attributes *cakra* and *śaṅkha*. He is decked with the ornaments such as *hāra*, *keyūra*, *makarakuṇḍala* and clothed in shining yellow. Alternatively he can be worshipped in the *Sūrya-maṇḍala* in order to attain *Sāyujya*, one of the four types of *mokṣa*.

It is important to note that the deity Savitā (Savitṛ) or Sūrya is always conceived as the form of Viṣṇu, supported with the *Upasthāna-mantra* '*dhyeyassadā...*' in the *Sandhyā-vandana* ritual. Moreover, Sūrya is another form of Viṣṇu.

Kṣīrārṇavamūrti / Anantaśayana

In this form, four-armed Viṣṇu[3] is depicted reclining in *yoganidrā* on the couch of Ananta in *Kṣīra-arṇava* (milky ocean) under the canopy formed with thousand-headed Ananta. His two consorts are depicted shampooing his feet. Four-headed Brahma is shown seated on the lotus issued from Visnu's navel. This image is flanked with the five *āyudhas* (generally *āyudhapuruṣas*) and the demons Madhu and Kaiṭabha. Presence of Garuḍa is optional. This form may be worshipped in *citra* (round sculpture) or *ābhāsa* (painting/portrait).

Śrīdhara

Śrīdhara,[4] applicable for meditation, may be depicted and worshipped in iconic form. He is seated in the middle of Candra (moon) in *sukhāsana* style. He holds *cakra* and *śaṅkha* and is adorned with all sorts of ornaments and garlands made of pearls (*muktā*). His worship brings accomplishment of all actions.

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[1] *Ibid.*, 20 p.106.
[2] *KLA*.19.255–263.
[3] *Ibid.*, 19.260–263.
[4] *Ibid.*, 19.266–267.

Viśvarūpadhara

Viśvarūpadhara[1] or Viśvarūpa, in standing posture, is the complete manifestation of the lord Viṣṇu. He has a number of hands, *āyudhas* (weapons/attributes) and he exhibits a number of deities in him. He is to be depicted as being worshipped by the deities with astonishment and the worlds must be shown entering in between his thousands of teeth. His worship is for the destruction of all enemies and troubles and for success of all activities. This image is the perception of the lord Viṣṇu of *Puruṣasūkta* but impact of the *Bhagavad Gītā*[2] is more, for the entry of the worlds and deities into the mouth of Viṣṇu is described only in the latter.

Hari-śāṅkara / Haryardha

This is the only syncretic form found in the *Vaikhānasa* works. The form, a challenging one to the sculptors, has been created by the ancient sculptors in a fascinating way. The seed of this form is traceable in *Mahābhārata*. Arjuna prayed to Viṣṇu before using the weapon viz. *Pāśupata-astra* of which Śiva is the presiding deity. The concept of the syncretism of Viṣṇu and Śiva has been one of the favourite themes of the *Āḻvārs*, the *Vaiṣṇava* hymnists and the *Nāyaṉmārs*, the *Śaiva* hymnist saints. This form had functioned to reconciliate the two different *brāhmaṇic* cults through a simple but strong *Bhakti* movement of the saints of Vaiṣṇavism and Śaivism. According to *Kriyādhikāra*, this is one of the *āvirbhāva* forms of Viṣṇu.[3]

In this form,[4] one half is of Śaṅkara and the other is of Hari, both the halves with their respective *āyudhas* and features.

The representations of Hariśāṅkara in the plastic art form in almost all the *Vaiṣṇava* cave temples stand as best examples for the influence of the hymns of the *Āḻvārs*. The concept of Trinity consisting of Brahmā, Viṣṇu and Śiva which changed to Duo of only Viṣṇu and Śiva prescribed as *Dvimūrti-sthāpana* in the *Vaikhānasa* works, gave prominence to these two deities which could have been the seed for the depiction of this form.

A two-armed bas-relief of syncretic form of Hariśāṅkara (Plate XLVI-c), the earliest one in the South India is found in the cave temple at Pillaiyarpatti (near Karaikkudi, Sivaganga district, Tamil nadu). The image does not have any *āyudhas* but the head decorated with *jaṭā-makuṭa* on the right side and *kirīṭa-makuṭa* on the left side. The right hand is *dāna-hasta* and left one is *kaṭyavalambita*. There are two figures standing on both sides

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[1] *Ibid.*, 19.268–270.
[2] *Bhagavad Gītā*.11.10–31.
[3] *KRA*.11.142a.
[4] *KLA*.19.271–272a.

probably Nandīśa and Garuḍa, the *vāhanas* (mounts) of Śiva and Viṣṇu respectively.

The earliest four-armed Harihara of South India is found on the left side wall in the *Parameśvara Mahāvarāha Viṣṇu-gṛha* (Adivarāha cave temple) at Mamallapuram (Plate XLVI-a). Harihara is in *samapāda-sthānaka* style of standing posture on the *padmapīṭha* with a prominent parasol (*chatra*) above his head. His lower garment on the right side is upto the middle of his thigh and that appears to be skin of tiger, for the skin-garment must be upto the middle thigh. The left half has the garment upto the ankle. The upper right and left hands hold *paraśu* (battle-axe) and *cakra* (in *prayoga*) respectively. The lower right is *abhaya-hasta* whereas the left one is *kaṭyavalamibita*. There are two figures on both sides in *ekajānukrama* posture in adoration.

In a relief of Harihara on the northern wall of the monolithic rock-cut temple, known as Dharmarājaratha at Mamallapuram, the garment is same on both halves upto the ankles.

A relief image of Harihara found on the northwall of *ardhamaṇḍapa* in the rock-cut cave temple of Raṅganātha at Namakkal is unique in its features and it is realistic (Plate XLVI-b). The standing posture and position of hands are entirely different from the images found in the cave temples of the Pallavas. Probably this is the only sculpture in the caves of Namakkal where the rules of iconography regarding the position of the hands are not strictly followed. The upper right hand holds a *mṛga* (deer) and the left one holds *śaṅkha* (with flames). The lower right hand holds a *nāga* (snake)[1] in a realistic manner and the left one is *kaṭyavalambita*. *Jaṭā-makuṭa* and *kirīṭa-makuṭa* are seen on the right and left side of the head respectively. There are two figures standing on both sides, probably Nandīśa and Garuḍa, the mounts of Śiva and Viṣṇu correspondingly. Their inner hands are *vismaya-hasta* and outer ones are *kaṭyavalambita*. A female figure and a male figure, both depicted above the waist, are on the right and left at the chest-level of Harihara. Two figures hover at the level a little above the head of the central figure. A female figure (upper part of the body) with *añjali-hasta* is shown exactly above the head of Harihara. Champakalakshmi identifies this image to be Gaṅgā.

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[1] This is probably on account of the influence of *Māheśvara-Śaivism*. This is the only Harihara icon with snake in South India (except the regions of Cālukyas). It could have been the seed for a *Śaiva* image viz. Viṣāpaharaṇamūrti represented in plastic art form almost right from the time of the Pallava ruler Narasimhavarman II Rājasimha, in whose period even other features of *Māheśvara Śaivism* like *Liṅga* were introduced in the sanctum sanctorum of Śiva temples optionally with bas-relief of Somāskanda on the hind wall.

Holding Gaṅga on the head of Śiva is suitable, for he is also known as Gaṅgādhara. However, there is no proper justification to take this as Gaṅgā, born on the foot of Viṣṇu, being borne by the latter.

A relief of Harihara with eight arms is found in the rock-cut cave at Bhairavakonda near Vijayawada in Andhra Pradesh (Plate XLVI-d). This is probably the only eight-armed image so far come to light.

Gajendramokṣaṇa / Trailokyamohana

Gajendramokṣa is one of the *āvirbhāva* forms of Viṣṇu. This *avatāra* is to kill the crocodile, who is actually a *gandharva*, and to rescue the king of elephants i.e. Gajendra from the jaws of the crocodile.[1] The legend is very well narrated in the hymns of *Āḻvārs* and the *Purāṇas* especially the *Bhāgavata-purāna*. Pūtattāḻvār,[2] Periyāḻvār,[3] Nammāḻvār[4] and Tirumaṅkai Āḻvār[5] narrate this full episode in their hymns though other *Āḻvārs* casually refer to this episode but their main concern is the nature of the Lord to be compassionate towards the devotee who surrenders to Him. The episode expresses in full length the compassionate nature (*vātsalya* and *kāruṇya*) of the Supreme One i.e. Viṣṇu towards his devotees who with absolute faith surrender to Him. In this form, Viṣṇu appeared with prominence, at a time, displaying divergent qualities of anger (*roṣa*) and mercy (*kṛpā*) at which the three worlds were astonished hence this form is called Trailokya-mohana.[6] This legend has promoted a number of Viṣṇu icons mounted on Garuḍa as Garuḍārūḍha. This is also the form which depicts Aṣṭabhuja (eight-armed) Viṣṇu in the act of rescuing the elephant chief. Peyāḻvār, the last of the First Three *Āḻvārs*,[7] states, "The feet of Aṣṭabhuja, the possessor of unfailing eight *āyudhās* (*paṭai*) and who released his *cakra* exactly aiming at the crocodile to kill it (in order to save the elephant-chief) are our only refuge."[8] Thus, the episode and the concept had promoted the contribution of two Viṣṇu images i.e. Aṣṭabhuja and Gajendramokṣaṇa (Karivarada).

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[1] *KLA*.19.244a.
[2] *Iraṇṭām Tiruvantāti*, 13.
[3] *Periyālvār Tirumoḻi*, 2.1.9; 2.10.8.
[4] *Tiruvāymoḻi*, 3.5.1.
[5] *Periya Tirumoḻi*, 2.3.9.
[6] *KLA*.19.250b–251a.
[7] Manavāla-mamuni (*Upatecarattinamalai*, 7) states that the three *Āḻvārs* viz. Poykaiyāḻvār, Pūtattāḻvār and Peyāḻvār, are called *Mutal Āḻvār* (first *Āḻvārs*) on account of their being earlier to other *Āḻvārs*.
[8] *Mūṉṟām Tiruvantāti*, 99.

The icon of Gajendramokṣaṇa is as:[1] four-armed Viṣṇu, looking at the crocodile (*grāha/śiṁśumāra*) must be depicted sitting on the shoulders of Garuḍa in *ardharjvāgata*[2] position with expression of anger (*roṣa*) and compassion (*kṛpā*). His curly hair must be shown moving to and fro. All these suggest Viṣṇu's swiftness and restlessness in the attitude of protecting the elephant-chief. He is clothed in yellow, obviously *pītāmbara* and possesses *iṣudhi* (quiver). His upper right hand, lifted up without *cakra*, indicates that the *cakra* is already released aimed at to the crocodile. Another right hand touches Garuḍa as if persuading Garuḍa to move faster. His left hands hold *śaṅkha* and Śārṅga (*dhanus*). The elephant, looking above and holding a lotus, must be shown below in the jaws of the crocodile. The term *grāha* means seizer – crocodile, shark or any such creature. In South India, crocodile is generally meant obviously on account of the influence of the hymns of the *Āḻvārs* who in many places mention crocodile (*Mutalai* in Tamil).[3]

A fine relief of Karivarada, probably the earliest plastic representation, is the one found in the *Daśāvatāra* temple at Deogarh. Viṣṇu on Garuḍa is also found in the caves at Badami and Deccan, all of them ascribed to the period between sixth and ninth centuries AD. The panel in Rangmahal of Ellora (Plate XLV-d) is realistic and noteworthy for the depiction.

The earliest representation of Garuḍārūḍha (without the elephant and the crocodile) but with all the descriptions of the *Vaikhānasa* works is found on the southern gallery of Kailāsanātha temple at Kanchipuram (Plate XLV-c). This is the only panel showing Viṣṇu with *dhanus* (bow) in his hand. Viṣṇu is eight-armed. Viṣṇu's right leg at the level of Garuḍa's shoulder is held in the right palm of Garuḍa and his left leg is held in Garuḍa's left hand at his navel level. The position of Viṣṇu in *ardharjvāgata-sthāna* on Garuḍa and his leaning to his right side is a very perfect and natural expression of Viṣṇu's attitude. This is a unique panel. Garuḍa appears prominently for the first time almost after his depiction in standing posture on the right-side niche of the extension of the wall in the rock-cut cave temple, dedicated to the Trinity, at Mandagappattu of the Pallava ruler Mahendravarman I.

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[1] *KLA*.19.245–249.

[2] In *ardharjvāgata* position, the icon is depicted semi-profile position or a little more turned towards the onlooker. Generally, this position (*sthāna*) is very suitable to depict the *mano-bhāva* (attitudes/thoughts) through facial expression.

[3] *Mūnrām Tiruvantāti* (of Peyāḻvār), 50; *Nāṉmukaṉ Tiruvantāti* (of Tirumaḻicai Āḻvār), 12; *Periyāḻvār Tirumoḻi* (of Periyāḻvār), 2.1.9; 2.10.8; *Tiruppaḷḷiyeḻucci* (of Toṇṭaraṭippoṭi Āḻvār), 2; *Tiruvāymoḻi* (of Nammāḻvār), 3.5.1.

A beautiful Garuḍārūḍha is found in one of the panels on the external side of the wall of the sanctum on the ground floor in the Vaikuṇṭha Perumāḷ temple at Kanchipuram (Plate XLV-a). Four-armed Viṣṇu, holding his usual attributes on the upper hands, is depicted sitting on Garuḍa flying. Garuḍa holds the feet of Viṣṇu in his palms. Some figures are shown below in adoration.

A beautiful Karivarada panel is found on the external wall of the middle *tala* (floor) of the Vaikuṇṭha Perumāḷ temple at Kanchipuram (Plate XLV-b). Viṣṇu is seated on Garuḍa who holds the feet of the former in his palms. Garuḍa's wings are shown spread prominently. Viṣṇu is four-armed. His upper right and left hands hold *cakra* and *śaṅkha* respectively. His lower right hand is stretched out and raised above the upper hand. His lower left hand, partly corroded, appears to be *ūru-hasta*. The elephant is shown below in a small size. A female figure with *vismaya-hasta* is shown standing on the right side. A male figure with *añjali-hasta*, stands on the left side. Partly corroded halo-like appearance behind this figure suggests this image to be of Ananta. Garuḍa's smiling facial expression is noteworthy in this panel. As the panel created out of sandstone and exposed to the weather is corroded, the fineness of the finishing touch cannot be completely visualized.

A rare tall *dhruva* icon of Garuḍārūḍha (15th–16th Century AD) is noticed in *garbha-gṛha* in the temple on the water-tank (*Takkān-kuḷam*) in Sholinghur (Vellore district, Tamil Nadu). Mahācārya (Doṭṭācārya), one of the stalwarts in the Rāmānuja School, had the visual perception of *Garuḍa-sevā* of the Lord of Kanchipuram i.e. Varadarāja on the bank of this tank. In his memory, the temple had been constructed here and the *dhruva* icon of Garuḍārūḍha Viṣṇu was consecrated. Even today, at the time of *Garuḍa-sevā* on the third day of *Mahotsava* in Varararāja temple at Kanchipuram, the Lord, while passing the *gopura*, is hidden for a few minutes by using *cāmaras* with the thought that the Lord disappears from here and appears for Mahācārya which is generally known as *Doṭṭācārya-sevā*.[1]

In the sanctum sanctorum to have the icon of Viṣṇu seated on Garuḍa is practically difficult. Therefore, the icon of standing Aṣṭabhuja has been chosen as the *dhruva-bera*. On this principle, the standing Aṣṭabhuja Viṣṇu was installed in the sanctum sanctorum of Aṣṭabhujakara temple (prior to 6th century AD) at Kanchipuram. The *dhruva-bera* of Aṣṭabhuja in *ābhaṅga* standing posture holds eight *āyudhas* in the hands.

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[1] *Devarāja-pañcakam* of Mahācārya (Doṭṭācārya) describes the features of *Garuḍa-sevā* and its theistic philosophy.

No accompanying icons are found in *dhruva* form. Generally the *dhruva-bera* of Viṣṇu is found in *samapāda-sthānaka* standing posture in the *garbha-gṛha* almost in all the temples except that of Rāma. Here in the temple of Aṣṭabhujakara, the standing style at ease is very natural and this *dhruva-bera* made of stone is one of the excellent icons of Viṣṇu found in the temples. Three of the right hands hold *cakra*, *khaḍga* (sword) and *padma* (lotus) and the fourth one in *kaṭaka* at the level of *meḍhra-sūtra*, probably for *śara* (arrow) as in the icon of Rāma. One of the left hands is *dhanur-hasta* (provision for *dhanus*) and other three hands hold *śaṅkha*, *kheṭaka* (shield) and *gadā*.[1]

A beautiful Aṣṭabhuja image is found on the external wall of the sanctum sanctorum of the middle *tala* (floor) in the Vaikuṇṭha Perumāḷ temple at Kanchipuram (Plate XLIV-c). The image in movement is in the attitude of preparing to strike someone. Viṣṇu stands firmly on his left leg and his right leg folded and raised is placed on the *pīṭha* (seat) but his posture is in movement. Upper right hand holds *cakra* (in *prayoga*); another hand is in the attitude of pulling out an arrow from the quiver (*tūṇīra*); the third hand holds *khaḍga* (sword); and the lowest right hand in *muṣṭi-mudrā* holds *gadā* (club) with its broad end raised up in attacking attitude. On the left side, the upper hand holds *śaṅkha*; the next hand holds *dhanus* (bow) in ready position i.e. not as *dhanurhasta* at the level of *bhrū-sūtra*[2] but holding in the middle of the bow, which has the height of Viṣṇu as prescribed in the texts; one of the hands hold *kheṭaka* (shield) and the lowest one, corroded after the forehand, is spread out holding something, but the object cannot be figured out. A figure stands below on the right side with *añjali-hasta*. Two heads appear below the pedestal of the Aṣṭabhuja. However, these figures cannot be identified as the panel is corroded.

A panel almost identical to that of Vaikuṇṭha Perumāḷ temple is found also on the southern gallery of Kailāsanātha temple at Kanchipuram (Plate XLIV-d). A bas-relief of Aṣṭabhuja in *samapāda-sthānaka* standing posture is found in the Badami cave. All avtāra forms are represented on the pillars and other parts of the temple like *gopura*, *maṇḍapa*, etc.

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[1] Generally in the tall and finely sculpted icons as well as in the icon of Rāma, the attributes *śara* (arrow) and *dhanus* (bow) are not sculpted together but these two *āyudhas* made of metal are added separately.

[2] This is a horizontal line supposed to be at the level of eye-brows (*bhrū*) for the perfect creation of the icons. This line remains exactly in between *netra-sūtra* (eye-line) and *pūrva-keśānta* (hair-line in front).

CHAPTER VI
STRĪ-DEVATĀS
(Female Divinities)

Viṣṇu's Consorts - Śrīdevī, Bhūdevī, Nīlādevi and Godā

Like Viṣṇu who is the best among the men, Śrīdevī is the best among the women, and, therefore, the worship of Śrīdevī is also necessary, states Bhṛgu.[1]

Both *Prakṛti* and *Puruṣa* are eternal by which the world-process proceeds; all qualities evolve from *Prakṛti*; *Prakṛti* is the cause for the existence of *kārya* (product), *kāraṇa* (productive activity) and *kartṛtva* (producer); *Puruṣa* is the cause of experience of happiness and sorrows; *Puruṣa* remains in *Prakṛti* and enjoys the qualities born out of *Prakṛti*; as such every thing happens only on account of *Prakṛti*; *Māyā* is *Prakṛti* and *Māyī* is Viṣṇu; *Prakṛti* is Śrī and *Puruṣa* is the Supreme *Brahman* viz. Viṣṇu. Śrī is also *śakti* as *mūla-prakṛti* (creative power) of the Supreme One; her activities are in consonance with the thoughts of Viṣṇu; and by these two, the entire creation is sustained.[2] Therefore, both of them should be worshipped together. This concept had obviously promoted the cult of Śrīdevī on par with Viṣṇu which in later times caused the development in the history of art and architecture resulting in also individual shrines for Śrīdevī as well as Viṣṇu's other consort viz. Bhūdevī in the form of Godā (Āṇṭāḷ).

Prakīrṇādhikāra mentions eight types of Lakṣmī[3] viz. Yogalakṣmī (Śrīvatsa), Śrīdevī, Bhūdevī, Nīlādevī, Pīṭhalakṣmī (Vīralakṣmī), Godādevī, Pākalakṣmī and Dvāralakṣmī. Amongst these divine forms, Śrīdevī, Bhūdevī, Pīṭhalakṣmī and Godādevī alone can be installed in the form of *dhruva-bera*, *kautuka-bera* and *utsava-bera*, all the three types of icons (*bera*) being identical. The rest of the group must be worshipped in *dhruvārcā* mode only.[4] Śrīdevī is commended also for the worship in homes (*gṛhārcā*).[5]

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[1] *KLA*.42.1b–3.
[2] *KJK*.35 p.65–66; 38 p.70; *VAK*.86 p.493–494.
[3] *PRA*.17.56.
[4] *Ibid.*, 17.76–77.
[5] *KRA*.15.52b.

Yoga-lakṣmī

Yogalakṣmī[1] is the one who is inseparable (*anapāyinī*) from Viṣṇu. She remains in the form of *Śrīvatsa* on the upper part of the right breast of Viṣṇu, hence Viṣṇu is known as Śrīvatsavakṣas and Śrīnivāsa. She is depicted seated on a lotus in the radiant triangular *maṇḍala* on the breast (Plate LVII-c, LVII-d). This four-armed one with gentle smiling face holds lotuses in the upper hands and the lower ones are in *abhaya* and *varada* gestures.

Bhṛgu[2] advocates Yogalakṣmī's consecration together when the icon of Viṣṇu is consecrated. In case, she is to be consecrated later, Yogalakṣmī (*Śrīvatsa*) can be made of metals like gold and silver and be consecrated after adorning Viṣṇu with the same; however, the size of the same must be proportionate to that of the icon of Viṣṇu. The *yajamāna* (donor) obtains all sorts of prosperity.

This Yogalakṣmī is always made as a part of the icon of Viṣṇu which differentiates Viṣṇu from the icons of other divinities decorated with *kirīṭa-makuṭa* and cotton and silk garments. Especially this mark alone is helpful to identify the icon of Viṣvaksena (Seneśa), for both of them are identical in prescriptions of *Vaikhānasa* tradition as well as the icons consecrated in the temples.[3]

The concept of Yogalakṣmī as *anapāyinī* (inseparable) is an important feature in the *Vaiṣṇava* tradition especially to the *Vaiṣṇava* hymnist saints i.e. *Āḻvārs*. Her inseparable association with Viṇṣu became main feature of the essence of *Vaiṣṇavism* i.e. *śaraṇāgati* (surrender to Lord). This view is very well brought by Nammāḻvār in his hymn on the Lord of Tirumala Hills that His chest is dwelling place of Lakṣmī who is determined not to move from there.[4] Moreover, there is an emphasis that the Lord Viṣṇu acts in consonance with her wishes.[5]

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[1] *PRA*.17.56b–59a.

[2] *Ibid.*, 17.59b–61.

[3] Viṣvaksena's icon is prescribed with benign attitude in *Vaikhānasa* works but *Pāñcarātra* works prescribe both in benign and ferocious attitudes. However, the icons found in the temples are almost in benign nature.

[4] *Tiruvāymoḻi*, 6.10.10: '*akalakillen iraiyumenru alarmelmaṅkai uraimārpā*'
Ibid., 7.2.9: '*en tirumakaḷcer mārpane*'
Ibid., 7.6.7: '*en tirumārpan tannai*'
The epithet '*Tirumārpan*' or '*Tirumārvan*' (Śrīvatsavakṣas in Sanskrit) is common in the hymns of *Āḻvārs*. (*Iraṇṭām Tiruvantāti*, 97; *Muṇrām Tiruvantāti*, 37, and others)

[5] *Ibid.*, 10.10.2: '*un tirumārvattumālainaṅkai vācamceypūṅkuḻalāḷ tiruvāṇai ninnāṇaikaṇṭāy*'

Bhoga-Lakṣmīs (Śrīdevī, Bhūdevī and Nīlādevī)

Śrīdevī, Bhūdevī and Nīlādevī are called Bhogalakṣmīs.[1] First two accompany Viṣṇu on the right and left respectively especially in *dhruva* forms. Nīlādevī is ever companion in the *Vaikuṇṭha-loka* alone. The installation and consecration of Śrīdevī and Bhūdevī even in later times is commended for all benefits. Both Śrīdevī and Bhūdevī, as accompanying consorts, are depicted with different names, complexions and garments with different forms of Viṣṇu.

Of these three, Śrīdevī and Bhūdevī are generally mentioned in the hymns of the *Āḻvārs*. Nīlā is not mentioned often. However, Kṛṣṇa's attachment to the daughter of cowherd man as Āymakaḷ[2] gets a special mention and she is generally taken as the incarnation of Nīlādevī. Poykai Āḻvār, the earliest of all *Āḻvārs*, is the first one to take Āymakaḷ as a companion in *Paramapada* (*Vaikuṇṭha*) and this *Āḻvār* clearly points out Viṣṇu's partiality to Śrīdevī.[3]

Śrīdevī[4] has golden (*rukma* or *tapta-hāṭaka*) complexion and dressed in silken clothes (*kṣauma*) and breastband. She is adorned with *makuṭa* and all sorts of ornaments including three *puṣpacūḍā* adorning top part of her forehead. She holds lotus in the left hand and her right one is in *adhaḥ prasārita* (*dola-hasta*) pose.

Bhūdevī[5] is of *śyāma* complexion and clothed in red. She, adorned with *makuṭa* and other ornaments, holds *rakta-utpala* (red lily) or *rakta-ambuja* (red lotus) in her right hand and her left hand in *prasārita* pose. Her mount is *mahācātaka* bird.

Śrīdevī and Bhūdevī are common in most of the Viṣṇu temples in South India. Some of the temples housing *śayana-mūrti* include Śrīdevī and Bhūdevī on the serpent couch (*Ananta-śayana*) in case the *dhruva-bera* is not *yoga-śayana* aspect. The beautiful icons of Śrīdevī and Bhūdevī (Plate LIII-c), once supposed to be installed in the main sanctum sanctorum, are

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[1] *PRA*.17.62–64.

[2] The *Āḻvārs* state that Kṛṣṇa, in order to get the affectionate company of Āymakaḷ, controlled seven bulls and this theme had been developed well in *Bhāgavata-purāṇa* which, obviously, could have promoted the cult of Rādhā.

[3] *Mutal Tiruvantāti*, 42: *Tirumakaḷum maṇmakaḷum āymakaḷum cerntāl*
tirumakaṭke tīrntavāreṉkol tirumakaḷmel
pālotamcintappaṭanākaṇaikkiṭanta
mālotavaṇṇarmaṉam.

Tiruvāymoḻi.7.2.9: *'eṉ tirumakaḷcermārpaṉeyeṉṉum'*
'nilamakaḷkeḷvaṉeyeṉṉum' 'āymakaḷaṉpaneyeṉṉum'

[4] *KRA*.5.98–100; *VAK*.20 p.108.

[5] *KRA*.5.101–102a; *VAK*.20 p.108.

placed outside near southern *gopura* in Saumyanārāyaṇa Perumāḷ temple at Tirukkostiyur.

The hymns of the early *Āḻvārs* and *Vaikhānasa* works could have influenced the inclusion of the icon of Nīlādevī in two temples so far traced and these temples praised by Tirumaṅkai Āḻvār, the last of the *Āḻvārs*, confirm the icon of Nīlā. In the Niṉṟa Nārāyaṇa Perumāḷ temple at Tiruttankal (Virudunagar district, Tamil Nadu), *dhruva-bera* of *Bhoga-sthānaka* Viṣṇu is accompanied with four consorts; Śrīdevī (Annanāyakī) and Nīlādevī (Anantanāyakī) are on the right side; Bhūdevī (Amṛtanāyakī) and Jāmbavatī are on the left (Plate X-b). As far as the *dhruva* icons are concerned, this is the only place to have four consorts including Nīlādevī. All icons are made of processed earth (*mṛd*). In the Vaikunta Viṇṇakaram (Nangur in Nagapattinam district), the *Bhoga-āsana* Viṣṇu is depicted in the posture of *Paramapada* and this sitting posture is unique here. *Utsava-bera* includes Nīlādevī. Probably the addition of Āṇṭāḷ (Godādevī) considered to be the incarnation of Nīlādevī in the temple could have been proper reason for not including Nīlādevī in the temples.

Vijayalakṣmī (Godā)

Godā[1] is called Vijayā or Vijayalakṣmī whose icon is to be installed and consecrated in a separate shrine (*aṅga-ālaya*). As she is taken as the incarnation of Bhūdevī, all *mantras* of Bhūdevī are applicable to rituals concerned with her. Her icon must be fashioned in *nava-tāla*.[2] She must be depicted only in standing stance,[3] holding *kalhāra* (lily) in the right hand, the left hand being in *adhaḥ prasārita* (*dola-hasta*), thrown along the side of the body. She is to be depicted with the *baddha-dhammilla* hairstyle and all sorts of ornaments.

Godā, found in the garden at Srivilliputtur and fostered by Periyāḻvār, is the only female Vaiṣṇava hymnist saint included in the list of *Āḻvārs* and both of them belong to the period prior to Tirumaṅkai Āḻvār. According to the *Vaiṣṇava* hagiology, she is married to the Lord and is united with Him and this concept maintained in the *Vaiṣṇava* tradition had elevated her status on par with Bhūdevī. Therefore, her icon had been

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[1] *PRA*.17.68–70.

[2] *Nava-tāla* means '*madhyama nava-tāla*.'

[3] This is a general rule followed in all places except a few like Tirumaliruncolai (Aḻakar Koyil) and Madurai (Kūtalaḻakar). In these two places, Godā is depicted in a sitting posture almost same as the icon of Pīṭhalakṣmī but with two hands. This is indeed on account of the influence of the *Vaiṣṇava ācārya* Rāmānuja, who fulfilled the desire of Godā by offering a good quantity of jaggery-rice (*guḍa-anna*) to the Lord of Tirumaliruncolai and, therefore, attained the status of the elder brother of Godā who lived some centuries earlier to him.

included almost in all the temples and her individual shrine is on the left side behind the main shrine of Viṣṇu at the same level of the shrine of Lakṣmī (*Tāyār* in Tamil) on the right. The earliest epigraphic reference to Godā (Āṇṭāḷ) of the Cola ruler Kulottunga III (1204 AD)[1] confirms her position in the temple by that time. However, the recitation of the hymns of the *Āḻvārs* had become a part of temple rituals by 998 AD,[2] referred to in the inscription of the Cola ruler Rājarāja I.

The date of Periyāḻvār, contemporary of the Pāṇḍya ruler Arikesari Parāṅkuśa Māravarman (c. 710–765 AD)[3] and who had taken care of Āṇṭāḷ (Godā) confirms the contemporaneity of Āṇṭāḷ. It is quite clear that she attained a well-established status in that period itself. Therefore, there is a possibility of including her icon in the temples of Viṣṇu by the same or little later period. It is to be noted that even nowadays, after the completion of procession of the deity in Viṣṇu temples, the garlands adorning both the icons of Āṇṭāḷ and Viṣṇu are exchanged and adorned which reminds her devotion and status on par with the consorts of Viṣṇu.

The icon of Godā reminds some important features. *Madhyama daśa-tāla* (120 *aṅgulas*) applicable for the icons of Śrīdevī and Bhūdevī[4] or *navārdha-tāla* (9½ *tāla* = 114 *aṅgulas*) applicable for the icons of Sītā, Rukmiṇī and Satyabhāmā,[5] the incarnations of Śrīdevī and Bhūdevī, is not prescribed for the icon of Godā. At the same time the *Vaikhānasa* works prescribe *nava-tāla* (108 *aṅgulās*) to differentiate her status from other human beings (*martya*) whose icons are to be fashioned in *aṣṭa-tāla* (96 *aṅgulas*). *Kirīṭa-makuṭa* or *karaṇḍa-makuṭa*, applicable to the icons of Śrīdevī and Bhūdevī is not prescribed but *dhammilla* hair-style is prescribed which is applicable for the icons of Sītā, Rukmiṇī and Satyabhāmā, for other female figures in the lower order should be depicted with *udbaddha-kuntala* or *pārśva-kuntala*. All these confirm the status of Godā (Āṇṭāḷ) in the temples of Viṣṇu.

Pākalakṣmī

Pākalakṣmī,[6] the seventh form of Lakṣmī, is the one to be in the *pacana-ālaya* (temple kitchen). Her icon fashioned in *aṣṭa-tāla* (96 *aṅgulas*) may be in seated or standing posture. Of the four hands, the upper pair

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[1] Champakalakshmi, *op. cit.*, p220–221; *SII*.VII, 361.
[2] Champakalakshmi, *op. cit.*, p.221; *SII*.III, No.2.
[3] The date of Periyāḻvār based on the Śrīvaramaṅgala copper plates of the Pāṇḍyan ruler Jaṭila Parāntaka is detailed in the first chapter while dealing with the probable date of *Vaikhānasa* works.
[4] *VAK*.22 p.157.
[5] *Ibid.*, 23 p.172.
[6] *PRA*.17.71–72.

must hold lotuses and the lower pair in *abhaya* and *varada* poses. She must be worshipped in *dhruvārcā* mode alone.[1]

Almost in all Viṣṇu temples, Pākalakṣmī, known in Tamil as Maṭaippaḷḷi Nācciyār,[2] is consecrated and she is worshipped whenever *pūjā* is performed in the main shrine. This is probably the influence of the *sthala-purāṇas* like that of Tirumala (Tirupati) Hills, where the Lord, in his incarnation searching for Śrīdevī, was taken care of by his mother Vakulamālikā. Even now, the icon of Pākalakṣmi currently known as Vakulamālikā gets special honour and worship every time. The visitors to this temple pay their homage also to this beautiful deity installed and consecrated in the *pāka-śālā* (temple kitchen). This concept prescribed in the *Vaikhānasa* works had undoubtedly promoted the necessity of installation of Pākalakṣmī in every temple. It is not clear as to when the earliest installation of the icon took place in the temple but it must be before the development of the concept of Annamūrti, a minor form of Viṣṇu prescribed in *Pādma-saṁhitā*, an important treatise of *Pāñcarātra Āgama*, of which the earliest icon is available in the kitchen (*pāka-śālā*) of Raṅganātha temple at Srirangam in stone (prior to 14th century AD) and two bronze images in the temple Museum. Alternatively, it may be vice-versa following the concept of the *Pāñcarātra* tradition practised side by side but not in significant manner. The *Vaikhānasa* tradition could have adopted to have the female icon representing the Goddess of Prosperity i.e. Lakṣmī indicating the abundance of food in the temples for both the deity and the devotees. Psychologically too, it is, probably, to maintain the divine presence in the temple kitchen (*pāka-śālā* or *maṭaippaḷḷi* in Tamil) as well as the disciplines to be followed by the *pācakas* (cooks) of the temple.

Dvāralakṣmī

Dvāralakṣmī[3] is none other than the well-known Gajalakṣmī whose icon must be shown on the upper lintel of the door-frame of the second entrance (*dvāra*) to the *garbha-gṛha* (sanctum sanctorum), hence the name 'Dvāralakṣmī'.

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[1] *Dhruva-bera* alone must be placed in the *brahma-pada* in the shrine and worshipped. There is no provision for the other icons i.e. *kautuka*, *utsava*, *bali* and *snapana*. For details, vide the Chapter on Terminology.

[2] '*Maṭaippaḷḷi*' means the *pacana-ālaya* (kitchen) and '*Nācciyār*' means revered Lady. Generally the term '*Nācciyār*' is used for consorts of Viṣṇu. Therefore, the term '*Maṭaippaḷḷi Nācciyār*' confirms her prominent position in the temple premises.

[3] *PRA*.17.73.

Lakṣmī,[1] adorned with *kirīṭa* and all ornaments, is depicted sitting on *padmāsana*.[2] Of the four hands,[3] the back pair is adorned with the lotuses and the front hands are in *varada* and *abhaya* poses. Two elephants must be shown on both the sides holding golden water-pitcher in their trunks in the attitude of bathing Lakṣmī.

In this representation, the main figure of Lakṣmī symbolizes Rājyaśrī or Rājyalakṣmī. The elephants symbolize the royalty. The bathing is *rājya-abhiṣeka* (coronation). The personified two *nidhis* viz. Śaṅkhanidhi and Padmanidhi, the most important among the nine *nidhis* (treasures), associated with Lakṣmī indicate the result of approaching her. Therefore, the concept of the entire panel, as a motif of fortune or prosperity had promoted the representation in the plastic art form.

Dvāralakṣmī, commonly known as Gajalakṣmī, the symbol of prosperity, to be shown on the lintels of the door-frame, appeared on the *toraṇas* of the *stupas* at the places such as Sanchi, Bharhut and Mathura, almost right from the Śuṅga period (c. 200 BC). One of the early beautiful terracotta figures of Gajalakṣmī is (c. 200 BC) now housed in Chatrapati Shivaji Maharaj Museum (formerly Prince of Wales Museum) in Mumbai. However, the probably earliest representation in real sense is found on the lintel of the door-frame in Paraśurāmeśvara temple (7th century AD) at Bhubaneshwar (Orissa). The representation became common also in Jainism and Buddhism. In the rock-cut caves of Deccan the figure appears in small square panels (square brackets or *saduram*) on the pillars as well as huge panels on the walls.

Separate huge sized panels of Gajalakṣmī are found in Deccan and a few in South India and some of the remarkable ones are at Mamallapuram, Kanchipuram, Tirupparankunram (Madurai).

A beautiful Gajalakṣmī (Plate LIII-b) is found in the adjoining panel on the right side in the Ādivarāha cave temple (*Parameśvara Mahāvarāha Viṣṇu-gṛha*) at Mamallapuram. In this cave temple systematically designed as per the *Vaikhānasa* injunctions, Gajalakṣmī, referred to as Rājyaśrī in the *Vaikhānasa* works, is represented on the right side of the sanctum of Varāha. Lakṣmī is depicted seated on full-blown lotus in *prasārāsana* sitting posture letting both her legs down and placing

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[1] *Ibid.*, 17.74–75.

[2] The term *padmāsana* means both lotus seat as well as a sitting posture in which both the legs are folded and placed on the pedestal with the sole of the feet turned up which is obviously a sort of *yogāsana*.

[3] *Prakīrṇādhikāra* text is silent about the total number of hands. However, the total number of attributes indicates the total number of hands.

them on the spread-out lotus-petals. Two vertical lotus leaves appearing near suggest the view of lotus tank which is elaborately shown in the panels of Cālukyas and the Deccan. This two-armed deity, decorated with all sorts of ornaments, is shown with both the hands, equally raised to the level of *kakṣa*[1] (arm-pit), with *kaṭaka-mudra* holding lotus-buds[2] in them as described (*padmadvaya-añcitakarā*). The adjacent female figures, standing in almost *sācī-sthāna* posture and decorated with *karaṇḍa-makuṭa*, carry a pitcher (*kalaśa*) in the inner hand whereas their outer hand is *ūru-hasta*. Two female figures, decorated with a short *kirīṭa-makuṭa*, are shown next to them on both sides. The figure on the right has the right hand in *kaṭaka* below the level of *hṛdayāvadhi-sūtra* as if taking some thing from the plate-like object, probably flower-plate, held in the left hand. The figure on the extreme left has her left hand near her waist as if holding pitcher-like object and the right hand in *kaṭaka* pose. Two elephants are shown above all. The elephant on the right holds in its raised trunk an inverted water-pitcher exactly over the head of Lakṣmī as if bathing her. The elephant on the left side with its trunk down and coiled in the middle suggests its attitude of taking the pitcher from the female figure. The entire composition of the panel is well balanced not only within the panel but also with reference to the panel of Nidrā (Brahmaśrī) on the left side of the sanctum of Varāha.

Another beautiful Gajalakṣmī (Plate LIII-f) is found in the adjoining panel on the right side in the *varāha maṇḍapa* rock-cut[3] at Mamallapuram and it is almost identical to that of Ādivarāha cave temple here. This two-armed deity, decorated with all sorts of ornaments, is shown with both the hands, equally raised to the level of *kakṣa* (arm-pit), with *kaṭaka-mudrā* as if to hold lotuses in them but without lotus. As K.R. Srinivasan[4] rightly points out, her head dress almost like *jaṭāmakuṭa* or *jaṭābandha* is a peculiar one in the icons of Pallavas and the contemporary images of South India.[5] Another beautiful Gajalakṣmī panel is found in the rock-cut cave at Tirupparankunram (near Madurai).

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[1] The top of the *kaṭaka-hasta* is generally at the level of the breast-nut (*stana-akṣa*). For details, vide the part of *Hastas* (*Mudrās*) in the Chapter on Terminology.

[2] Full-blown or well-blown lotus is not shown in *kaṭaka-hasta* in the sculptures but only lotus-buds or slightly opened lotus.

[3] This systematically designed rock-cut cave, with the panel of Ādivarāha, Trivikrama, Gajalakṣmī and Durgā, could have been created for Narasiṁha, the third member of Trio forms viz. Varāha, Narasiṁha and Trivikrama.

[4] K.R. Srinivasan, *op. cit.*, p.147.

[5] The same type of head-dress is seen also in the icon of Vāgdevi in Sundaravarada Perumāḷ temple at Uttaramerur but this is applicable for her icon.

A panel of Gajalakṣmī in Cave No. XIV at Ellora is noteworthy for a typical depiction of (Plate LIII-e). Śrīdevī is seated in *ardhaparyaṅkāsana* (almost like *sukhāsana*) folding and placing her left leg on the *padma-pīṭha* and letting down the right leg. The left arm is on her thigh and the right one holds a flower but both the arms are broken in the end parts. A lotus pond in front of her suggests her presence in the lotus-tank. There are four elephants above her; two of them are in the attitude of bathing her and the other two assisting them. Two four-armed figures stand on the sides, holding a small pitcher in the hands. The right side figure with *jatā-makuṭa* and the left figure with *kirīṭa-makuṭa* suggest that the figures must be of Śiva and Viṣṇu respectively. The prominent size of these two figures also indicates the same.

Pīṭhalakṣmī

Pīṭhalakṣmī, referred also as Vīralakṣmī,[1] is the form of Lakṣmī to be installed and consecrated in a separate shrine on the right side of the main shrine of Viṣṇu. Her icon must be fashioned in *daśa-tāla*.[2] She is very auspicious to all.

Individual shrines (*pṛthak-ālaya*) of Śrīdevī ensure fulfilment of all desires in both the worlds, fame, good and meritorious progeny, longevity, wisdom, victory and prosperity.[3] The members of the succeeding generations of the *yajamāna* (donor) obtain all sorts of prosperity and all his sins accumulated for the last seven births perish spontaneously and, at the end, he ascends the *vimāna* (celestial vehicle) and reaches the status of *Sālokya*.[4] Her icon may be installed alongwith that of Hari (Viṣṇu) and, in such case, the icons must be set up in the *brahma-bhāga*.[5]

Śrīdevī's installation and worship in individual shrine (*aṅga-ālaya*) within the temple complex of Viṣṇu is known as *aṅga-pratiṣṭhā*.[6] Her consecration and worship in separate temple outside in any place within the limit of the *padavinyāsa* of the human settlement or any other different place is known as *svatantra-pratiṣṭhā*. The installation of both *dhruva* and *kautuka* icons is of the best grade (*uttama*); *eka-bera* or *dhruvārcā* mode is of medium grade (*madhyama*); and the worship in *ābhāsa* (painting/portrait) is of inferior grade (*adhama*).[7]

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[1] *PRA*.17.76a.
[2] The term '*daśa-tāla*' means the medium one i.e. *madhyama daśa-tāla*.
[3] *KJK*.38 p.71; *KLA*.42.4–5ab.
[4] *KRA*.16.87–89a.
[5] *KLA*.42.6.
[6] *KRA*.16.23b.
[7] *Ibid*., 16.86.

Prakīrṇādhikāra[1] describes the icon to be installed in the individual temples: Lakṣmī of gold (*hema*) complexion must be depicted seated well on the *padmāsana* and adorned with all sorts of the ornaments and *kirīṭa-makuṭa*, a sign of coordinative or equal status of Lakṣmī, for *kirīṭa-makuṭa* is applicable to Viṣṇu alone whereas Lakṣmī as Śrīdevī accompanying Viṣṇu on the right side must be depicted with *karaṇḍa-makuṭa*. Of the four hands, the upper pair holds lotuses and the lower ones are in *abhaya* and *varada* poses (Plate LIII-a).

According to Kāśyapa,[2] Śrīdevī has lotus-like complexion, lotus-like eyes, lotus garlands, *padma-āsana* and she holds lotuses in the hands. She has beautiful face, teeth, lips, eyebrows and hair; she wears white (*śukla*) garments and ornaments; she has breasts like golden pitcher and she, surrounded by golden halo, is of bright lustre.

Śrīdevī has the complexion of pollen-grain of lotus (*padma-kiñjalka*) and she is adorned with all ornaments; she is depicted sitting on *padmāsana*; of the four hands, the back pair is adorned with the lotuses and the front right is in *abhaya* pose and her front left hand is in *dāna* pose offering abundant wealth[3], according to *Kriyādhikāra*.[4]

Śrīdevī in *aṅga-ālaya*

Śrīdevī[5] may be worshipped in a separate shrine (*aṅga-ālaya*) in the temple complex on the right side in first, second or third *āvaraṇa* (enclosure). The temple should have the entrance on the direction the main shrine of Viṣṇu faces. Her icon must have the height equal to shoulder-level (*bāhu-sīmānta*), ear-level (*karṇa-sīmānta*) or breast-level (*stanānta*) of the icon of Viṣṇu installed in the main sanctum. Her icon must be in standing posture in case the icon of Viṣṇu is in standing stance, in seated posture if Viṣṇu's icon is in seated posture, and her icon may be in either in case the icon of Viṣṇu is recumbent (*śayana*). In this sort of temple, her emblem of *dhvaja* is swan (*haṁsa*).[6]

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[1] *PRA*.17.66–67.
[2] *KJK*.7 p.12.
[3] In the phrase '*dadhatīm vipulam dhanam*' (*KRA*.15.54b), the term '*dadhatīm*' can mean both 'offering' and 'holding'. In the first one, her icon may be depicted holding a treasure-container.
[4] *KRA*.15.53–54; 16.5–7a.
[5] *Ibid.*, 16.1b–4.
[6] This is as per another reading in *Kriyādhikāra*, p.207.

Śrīdevī in Svatantra-ālaya

Svatantra-ālaya[1] (individual temple) of Śrīdevī may be in *grāma*, *nagara*, *paṭṭana* or *kharvaṭa*. The temple must be on the south side of *brahma-sūtra*[2] or on the west in case Viṣṇu's temple is present. In a place without Viṣṇu's temple, Śrīdevī's temple must be on the north side of *brahma-sūtra* or on the northwest direction. Alternatively the temple may be in any pleasant place on the river-bank, sea-shore or top of the hills.

Śrīvatsa, *Nandyāvarta*, *Nandīviśāla*, *Utphulla*, *Sarvatobhadra*, *Svastika*, *Śrīpratiṣṭhita*, *Viṣṇucchanda* and *Catusphuṭa* are suitable structures for the installation and consecration of Śrīdevī in any place suitable for the human settlement.[3]

In the *svatantra-ālaya* of Lakṣmī, the *vimāna* consists of twelve *talas* (storeys) which are occupied by a number of divinities on the cardinal directions.[4] Puruṣa, Satya, Acyuta and Aniruddha are on the first *tala* on the main directions; *Vyūha* forms of Vāsudeva and others are on the second *tala*; The four four-tusked white elephants viz. Guggulu, Agaru, Damaka and Śaṅkhila are on the third *tala*; Bhūmi, Sarasvatī, Rati and Prīti are on the fifth *tala*; Kīrti, Kṣānti, Puṣṭi and Tuṣṭi are on the sixth *tala*; *Dik-devatās* are on the seventh *tala*; eight *dik-pālakas* are on the eighth *tala*; the serpent divinities viz. Vāsuki, Ananta, Śaṅkha and Gulika are on the ninth *tala*; Sarasvatī, Gāyatrī, Sāvitrī and Vaiṣṇavī are on the tenth *tala*; Śrī, Hariṇī, Ilā and Sundarī are on the eleventh *tala*; Balākinī, Vanamālikā, Vibhīṣikā and Śāṅkarī are on the twelfth *tala*; the group of the last four is also depicted as *dvāra-pālikās* to the entrance of the temple on the four directions. On the corners of all *talas*, the images of elephant or lion must be placed.[5]

The icon of Śrīdevī[6] may have two or four hands. Lakṣmī, gold-complexioned, is depicted sitting on the pericarp (*karṇikāra*) of the lotus of the *simhāsana*. Her eyes must resemble the *indīvara* (blue lily) flower and her face is beautiful and bright like autumnal moon. Of the four hands, the upper pair holds white or red lotuses and the front right hand is *abhaya-hasta* and the left one is *varada-hasta* in the attitude of offering abundant wealth or it may hold a *ratna-mañjarī* (container of jewels). She is adorned

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[1] *Ibid.*, 16.24–27.
[2] The external boundary of the *brahma-pada* in the *padavinyāsa* is known as *brahma-sūtra* in this context.
[3] *KJK*.38 p.70; *KRA*.16.27.
[4] *KRA*.16.89b–105.
[5] The text is silent about fourth *tala* (floor).
[6] *KJK*.38 p.70; *KRA*.16.51–55a.

with *kirīṭa*, all sorts of highly valuable ornaments like golden *yajñopavīta* and white silken garments, lotus-garlands and golden and pearl strings.

Lakṣmī is accompanied with a number of divinities.[1] Śaṅkhanidhi and Padmanidhi must be depicted in front of Lakṣmī. Puruṣa, Satya, Acyuta and Aniruddha must be shown in astonishment on four directions facing her icon.[2] Alternatively, Vāsudeva and all others, holding *cakra* and *śaṅkha*, adorned with *Śrīvatsa*, *Vanamālā*, *kirīṭa*, *hāra* and other ornaments may be shown in seated posture.[3] The four white four-tusked elephants viz. Guggulu, Agaru, Damaka and Śaṅkhila must be shown on the corners. Bhūmi, Sarasvatī, Rati, Prīti, Kīrti, Kṣānti, Puṣṭi and Tuṣṭi are on the eight directions. The *dik-pālakas* occupy their relevant directions. The four *dvāra-pālikās* are Balākinī, Vanamālikā, Vibhīṣikā and Śāṅkarī are on the directions right from the east. They are in dwarfish form (*vāmana*) in the complexion of pollen grains of lotus (*padma-kiñjalka*), adorned with white garments and all varieties of ornaments and holding lotuses in the hands.

According to *Khilādhikāra*,[4] Jayā and Vijayā are the fanners (*vyājinī*); Durgā, Sarasvatī, Jyeṣṭhā and Umā are depicted around. Nandā is the *nirmālya-hariṇī* (recipient of remnants); Śrīdevī's mount (*vāhana*) is Sarvabhadrā, a prominent one amongst the *gandharvas*, two-armed one holding lotus, seated well, moon-coloured, clothed in the colour of *japā* flower, adorned with *makuṭa* and other ornaments and who lived together with Garuḍa; Virūpākṣa and Bhūteśa are *anapāyins* (inseparable companion) of Śrīdevī.

In the shrine, Śrīdevi is accompanied with the Lord of Gods i.e. Viṣṇu; the jewels Syamantaka and Cintāmaṇi (Kaustubha), Śaṅkhanidhi

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[1] *KRA*.16.56–63.

[2] Viṣṇu, the Primeval One is not included here. Other four *vyūha* forms alone are mentioned as companions to Lakṣmī. It indicates a few facts: Lakṣmī is inseparable (*anapāyinī*) from Viṣṇu, and, therefore, there is no need of the icon of Viṣṇu here; The *Vyūha* forms here are the second stage emanatory forms of Viṣṇu (for details on *Vyūha*, vide the Chapter on *Vyūha* Forms); practically, it is not possible to accommodate both the icons of Lakṣmī and Viṣṇu in the middle of *brahma-pada* in case *dhruvārca* mode is followed; in setting up of the icon, there is a rule that the icon should be placed exactly in the middle with reference to the door-frame, and, therefore, it is not possible to accommodate both the icons; inclusion of Vāsudeva group suggests the influence of *Pāñcarātra* tradition.

[3] Vāsudeva and other members holding *cakra* and *śaṅkha* belong to the group of Daivika-Vāsudeva, occupying the place next to the Puruṣa, etc. Moreover, Vāsudeva and others of Mānuṣa-Vāsudeva group, also known as *Pañcavīras*, are not applicable here, for they are two-armed without *cakra* and *śaṅkha*, the important attributes of the higher grade.

[4] *KLA*.42.7–11.

and Padmanidhi are near her; Kṣmā, Vibhūti, Śānti and Kānti are the attendants holding *vyajana* (fan) in the hands; Indra and Śevadhipa (Kubera) are the *dvāra-pālakas* (door-keepers); There may be depicted two elephants holding water.[1]

As K.V. Raman[2] rightly points out, the individual shrines as sub-shrines (*aṅga-alayas*) of Lakṣmī could have started from the 11th century. However, the possibility of placing the Pīṭhalakṣmī in the sanctum sanctorum alongwith the icons of Viṣṇu cannot be denied. K.V. Raman's view for the absence of individual temple of Lakṣmī on the Tirumala hills cannot be taken as justifiable, for, as the *Āgamas* have already stated, the rules of the *Āgamas* are not applicable for the places of ancient or early period (*purāṇa-sthala*). If so, the *dhruva* icon on the Tirumala hills is to be taken as *ābhicārika* on account of its being two-armed and not accompanied with any of the icons of the clustering divinities.

The *Vaikhānasa* treatises had the seed of this concept earlier than the *Pāñcarātra* works. Undoubtedly this had promoted the development of Śrīdevī's role in the *Vaiṣṇavism* almost right from the time of the *Ācaryās* following the traditions of both *Āḻvārs* and *Prasthāna-traya* and both the traditions supported by *Vaiṣṇavite Purāṇas* and *Pāñcarātra* literature. Moreover, the concept of Svatantralakṣmī is one of the aspects of the *Pāñcarātra* views which were also in currency side by side in the South India.

The epithet '*Viṣṇupatnī*' of Śrī in *Śrīsūkta* and the *Ṛcas* in *Puruṣasūkta* and the same found in other Vedic *ṛcas* (like *Hrīśca te lakṣmiśca patnyau*), being complementary to each other, had been taken in the *brāhmaṇic* cult as important and, especially right from 10th century, Śrīdevī had been given a special status among the *Vaiṣṇavites* and in Viṣṇu temples, which is obviously the impact of the two branches of *Vaiṣṇava Āgamas* viz. *Vaikhānasa* and *Pāñcarātra*. However, as far as South Indian temple tradition is concerned, one can safely conclude that the seed of *Vaikhānasa* concept of Śrīdevī got developed well by the *Pāñcarātra* tradition, which can be noticed in the temples at Srirangam, Kanchipuram, etc., where every festival is separately celebrated in the Lakṣmī (*Tāyār* in Tamil) shrines but within the temple complex or within the individual shrines with facilities for procession, and so on. Śrīdevī (Lakṣmī) enjoys the status of *Paṭṭa-mahiṣī* (chief Queen) and, therefore, her icon is not taken in procession out of the temple. It is interesting to note her icon does not

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[1] *KJK*.38 p.70–71.

[2] K.V. Raman, 'Lakṣmī (Tiru) From Tamil Sources', *Śrī-Lakṣmī Legends and Lores*, p.125.

enter into the sanctum of Viṣṇu but Viṣṇu's icon is taken to her shrine in the analogy of the king visiting the palace of his queen. This is on account of the impact of *Vaiṣṇava* tradition developed by the *Āḻvārs* and elaborated by the *Vaiṣṇava ācāryas* beginning with Yāmunācārya (Āḷavantār in Tamil), his successor Rāmānuja and his staunch followers.

Vāgdevī

Vāgdevī,[1] known as Sāvitrī and Sarasvatī, gets a special place in the *Vaikhānasa* works. She has complexion of gold (*svarṇa*), red (*rakta*) or like the pollen grain of lotus (*padma-kiñjalka*) and she wears white (*śveta*) garments, breast-band and all sorts of ornaments in addition to white garlands and *channavīra*. She must be depicted seated in *padmāsana* or *brahmāsana* posture. Alternatively, she may be depicted in *sukhāsana* with her right leg in *prasārita*. Vāgvedī is adorned with *jaṭāmakuṭa* or *jaṭāmaṇḍala*. Of the four hands, upper right hand holds *akṣamāla* and the left one holds *kamaṇḍalu*.

Vāgdevī is to be depicted on the northern *sopānabitti* in the three-storeyed temple meant for *Navamūrti-vidhāna*. A beautiful and the earliest representation of Vāgdevī is noticed on the northern *sopānabhitti* (stair-wall) of Sundaravarada Perumāḷ temple at Uttaramerur (Plate LIII-d). The panel with two elephants over her resembles that of Gajalakṣmī but her four hands and seated posture differentiates her from the latter. This must be earliest representation of Vāgdevī in South India.

Durgā

Durgā[2] is the personified form of Yoganidrā of Viṣṇu, who is also known as Māyā generally known as *Vaiṣṇavī-māyā*.[3] She is the subtle energy (*śakti*) and *Prakṛti* eternally present in Viṣṇu but she appears separately for the sustenance of the world. This deity, the embodiment of the three *Vedas* and the energy of Viṣṇu, incarnates in the world to protect all and to destroy the demons like Mahiṣāsura in the way Nārāyaṇa incarnates. She is ever honoured by the celestial beings like Brahmā.[4] Durgā is one of the deities commended for domestic worship (*gṛha-arcā*).[5] Obviously, Durgā is different from the deities called Kālī, Mahākālī[6] and Bhadrakālī.

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[1] *KJK*.8 p.12; *KLA*.(App. p.506).12b–20a; *KRA*.5.226–228a; 15.76–88; *VAK*.20 p.123. Vāgdevī is invoked as Siddhi, Viśvā, Bhṛgupatnī and Sarasvatī.
[2] Durgā is referred to also with the names Vaiṣṇavī, Kātyāyanī and Vindhyavāsinī.
[3] *KRA*.15.64a.
[4] *KLA*. *Durgākalpa*.1–6a.
[5] *KRA*.15.63b
[6] R. Nagaswami, *Tantric Cult of South India*, p.12

Durgā is one amongst the deities invited to take part in all the rituals pertaining to the festivals especially at the time of *dhvajārohaṇa*.[1] Being the presiding deity of the minerals (*dhātu*), she is invoked in them during the *abhiṣeka* ceremony.[2] In the consecration (*samprokṣaṇa* or *pratiṣṭhā*), Durgā is invoked to be present on the *śayyāvedī* on the south side of the image to be consecrated.[3]

Durgā is commended for domestic worship in the king's palace. The entrance of her temple should be facing the palace of the king. It should be on the north or on the right side of the entrance to the palace.[4] One who establishes and worships the image of Durgā conquers all his enemies, enjoys all prosperity in the world for a long time and finally achieves *Sāyujya-loka* of Viṣṇu along with ten generations before and after him.[5] In case the donor (*yajamāna*) is a king, his name and the details of his race (*gotra*) may be engraved on the plates made of gold, silver or copper and the same must be placed in the socket in the *ādhāra-śilā* of the image of Durgā.[6] This enables the donor's race to continue without break and assures the victory of the entire generation of the king, states Bhṛgu.[7] This confirms the royal patronage for installation and worship of Durgā. Moreover, the festival of Durgā, with unfurling of the *dhvaja-paṭa* (banner) marked with the image of lion, causes subjugation of the enemies, promotion of agriculture, vehicles and cattle and ensures rain in time.[8]

"Durgā is the goddess of victory, holding in her hand the victorious spear and standing upon the nape of the buffalo from whose fresh wound unceasing blood flows. Kālī is younger than the six mothers (the youngest of the Saptamātṛgaṇa) and as Bhadra Kālī she witnessed the dance of Siva. She tore open the heart of Dārukāsura. She is fond of the forest which is the residence of ghosts and goblins. It is necessary to discuss some aspects of Kālī as portrayed here. It is here for the first time that we come across a clear distinction between Durgā and Kālī. Durgā is the Devī who destroyed Mahiṣāsura. Kālī's manifestation is different in many aspects."

[1] *PRA*.24.162a; *SAA*.54.61–62a.

[2] *VĀS*.34.124b; *YAJ*.35.11b.

[3] *VĀS*.12.9a; *YAJ*.28.6.

[4] *KLA. Durgākalpa*.10b–11a.

[5] *KRA*.15.74–74a.

[6] This must be the earliest textual reference for the usage of metal plates with syllables (i.e. *yantra*) to be placed under the image. We come across many like *Śrīcakra* to attract and well-being of the temples.

[7] *KLA. Durgākalpa*.77–79a, 80.

[8] *Ibid*., 234–235.

Kāśyapa includes Durgā in the list of deities to be worshipped with Viṣṇu in the houses of the people of *Vaiśya* class.[1]

Bhṛgu mentions three types of worship to Durgā viz. *śāntika*, *pauṣṭika* and *ābhicārika*. However, he insists that Durgā should not be worshipped in *ābhicārika* mode although compelled by the *yajamāna* for the destruction of his enemies.[2] This clearly confirms her position as *ābhicārika* deity in some places.

Durgā[3] has the complexion of *sasya-śyāma* or *śyāma* or that resembling lightning and she is clad in yellow or white (*sita*) garments and breast-band over the prominent breasts. Lion is her mount and emblem of her *dhvaja* as well. Her image must be fashioned in *navārdha-tāla*, but *kaniṣṭha daśa-tāla* as per *Yajñādhikāra*.[4]

The benign form of Durgā[5] must have four hands and decorated with *kirīṭa* and other divine ornaments such as *keyūra* and *hāra*. *Cakra* and *śaṅkha* are held in the backhands and the front ones must bear *añjali* gesture if the image is installed for the welfare and prosperity of all. Alternatively, she may be depicted seated on *siṁhāsana* in *sukhāsana* fashion in benign form. This four-armed one is meant for the welfare of all living beings and promotion of all prosperity.[6]

In her ferocious form,[7] meant for the destruction or victory over the enemies, she is depicted with eight hands holding the weapons *śakti*, Śārṅga (*dhanus*), *asi*, *cakra*, *śara*, *lāṅgala*, *mudgara* and *kheṭaka*. Her left leg must remain on the nape of Mahiṣāsura i.e. buffalo-headed one, with another leg bent, obviously in *sthitakuñcita* posture.

In spite of the strict code that the images installed in the temple must be made of the material used for the *dhruva* image of Viṣṇu installed in the main sanctum sanctorum, Durgā's image may be made of stone irrespective of the material used for the former[8] even her image is established in any sub-shrines (*aṅga-ālaya* or *āśraya-ālaya*).

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[1] *KJK*.19 p.36.
[2] *KLA*. *Durgākalpa*.172–174.
[3] *Ibid*., 23a; *KRA*.15.65b.
[4] *YAJ*.19.19.
[5] *KLA*. *Durgākalpa*.23b–24; *KRA*.15.64b–65a, 66b; *VAI*.20 p.63; *VAK*.20 p.123.
[6] *Ibid*., 28–29a.
[7] *Ibid*., 25–27a.
[8] *KRA*.5.89b–90; 22.92b–93; *SAA*.20.45b; 69.126–128a.

A separate cell or shrine (*āśraya-ālaya* or *aṅga-ālaya*) may be allotted to Durgā on the southern side of the main shrine of Viṣṇu.[1] In such case, her image must be set up facing the north. The same may be in between south and southeast in the first precinct,[2] second precinct (*āvaraṇa*) of Viṣṇu temple[3] or on the left side of the entrance to the third *āvaraṇa*.[4] Similarly, her image must be set up on the left side of the entrance of the *mukhamaṇṭapa* in the single-tiered structure of Viṣṇu.[5]

The image of Durgā must be depicted on the right side of the entrance of the chamber allotted to Varāha in the northern aisle (*alindra*) on the middle floor in the three-tiered structure commended for the installation of nine primary images (*Navamūrti*).[6] Similarly, her image is to be placed on the outside wall of the *antarāla* part[7] or on the *gala* part of the *vimāna* (superstructure) atop the main sanctum sanctorum[8] of Viṣṇu. Moreover, Durgā, along with that of Umā and Vāgdevī, is to be depicted inside in the individual temple allotted to Lakṣmī (Śrīdevī), probably as relief (*ardha-citra*) or portrait (*citrābhāsa*) against the sidewall.[9]

A separate temple may be constructed in *grāma*, *nagara*, *paṭṭana* and *kuṭika*, on the hilltop, in the forest and on the bank of water ponds and rivers.[10] In the *grāma*, her temple in the direction between south and southeast is beneficial for the welfare of the *grāma* within the limit.[11] Alternatively her temple may be on the north of the village on the outskirts (*vāstu-bāhya*) where her image must be set up facing the east.[12]

Her individual temple should include the images of all attendant deities and divine beings.[13] Vindā and Puṣṭi are depicted as *cāmaradhāriṇī* appearing above on the back-wall. Yakṣa and Vidyādhara are her attendants. On the right wall, is depicted Padmā (Lakṣmī) holding lotus in her hands. On the left wall, is shown Umā wearing / holding a garland of flowers. The sages Aṅgirasa and Mṛkaṇḍu, holding flowers in their hands,

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[1] *YAJ*.26.6a.
[2] *VĀS*.26.43b.
[3] *KLA*.7.63a
[4] *VAK*.20 p.123; *VĀS*.26.40b.
[5] *VAK*.10 p.44; *VAI*.6 p.20.
[6] *VAI*.39 p.133; *VAK*.36 p.249.
[7] *KRA*.5.41b; *PRA*.6.19a.
[8] *KRA*.5.54b.
[9] *KLA*.42.8a.
[10] *KLA. Durgākalpa*.8b–9.
[11] *KJK*.17 p.30.
[12] *YAJ*.2.20a.
[13] *KLA. Durgākalpa*.19b–21a, 32b–42a, 140–141.

are the worshippers (*pūjaka*). The images of Nandagopa and Yaśodā, her mother at the time of incarnation of Viṣṇu as Kṛṣṇa, must be depicted on the right and left on the interior door and their images must be fashioned in *aṣṭa-tāla* measure. Four-armed Jayā (Jagatsenā or Jayatsenā) occupies the place of *śaiṣikī*, the recipient of the worn-outs; her icon, fashioned in *nava-tāla* measure, is meant for victory. Bhūta is doorkeeper (*dauvārika*) and lion is her mount. Gaṅgā and Yamunā are the doorkeepers (*dvārapālikā*) of the first entrance of the *garbhagṛha*. Aditi,[1] the mother of deities and Diti,[2] the mother of demons are represented as *dvārapālikās* on the second entrance door. Ugrasena and Jayanta are the doorkeepers of the third entrance. The *Dikpālakas* and *Vimānapālas* i.e. Nyakṣa, etc., inhabit their respective directions. The images of all these deities must be made of the same material used for the image of Durgā.

The proclamation of Bhṛgu that the installation of her image made of stone enables one to obtain *mokṣa*[3] is noteworthy, for the *Vaikhānasa* treatises declare that the Supreme Being i.e. Nārāyaṇa alone can offer *mokṣa* to his devotees. Bhṛgu prescribes a separate *utsava* to Durgā in a *saumya* mode within the limits of the human settlement (*vāstu*) for their welfare. Such *utsava* includes the worship and rituals of *Cakra* (Sudarśana) and Viṣvaksena.[4] The inclusion of Sudarśana during the *pratiṣṭhā* ritual[5] and the holy dip of *Cakra* taking place during *Tīrthotsava* of Viṣṇu are not applicable for any other deity except for Durgā[6] and this shows that she had been placed in the *Vaikhānasa Āgamic* system in high esteem on par with Viṣṇu. She is one of the accompanying deities in the Bhoga-śayana panel of Viṣṇu.[7]

One of the important deities, elevated to high level by the *Vaikhānasa* treatises, is Durgā who is depicted in sculptures as royal insignia at almost all the places along with the image of Viṣṇu especially during the period of Pallavas and Pāṇḍyas. In the ancient South Indian sculptures, she is shown either standing on *padma-pīṭha* (Plate LIV-c) or on the buffalo's head or nape (LIV-b).

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[1] Aditi is mentioned also as Puṇyā, Dākṣāyaṇī and Devamātā (*KLA. Durgākalpa*.137).
[2] Diti is referred to with other names such as Asuramātā, Prajāvatī and Kaśyapapriyā (*KLA. Durgākalpa*.136).
[3] *KLA. Durgākalpa*.31.
[4] *YAJ*.38.7.
[5] *KLA. Durgākalpa*.64b–65a.
[6] *Ibid.*, 223.
[7] *VAK*.19 p.99.

Nidrā

Nidrā[1] must be depicted standing on the buffalo's nape though there is a rule (*śāsana*), referred by Bhṛgu, that she should be depicted standing on *padmapīṭha*. One of her leg is firmly planted and the other must be slightly bent i.e. obviously in *sthitakuñcita* posture.[2] She is beautiful with lean physique, attractive eyes and black coiffure turned aside. This three-eyed one with well-developed breasts and sharp hearing power is adorned with all sorts of ornaments apt for young women such as *latāvalaya*, *jhallarī* (girdle) and *kauberamauli* (jewelled crown). She has eight hands holding the weapons *śaṅkha*, *cakra*, *śūla*, *asi*, *cāpa*, *gadā* and *pāśa* in them.[3] A parrot must be depicted conveniently sitting on one of the left hands probably.

The fanners Viśalyā and Virujā, with the complexion of jasmine and *bandhūka* flower respectively, are present behind her on equal level. Sumanā and Añjanā, the beautiful ones, occupy the place of worshippers like Bhṛgu and Mārkaṇḍeya to Viṣṇu. They must be in *ekajānukrama* posture applicable to the worshippers holding *akṣamālā* probably in their hands as well as ornaments. Sumanā is of yellow hue and Añjanā is of the hue of *añjana* (collyrium). The fanner is Nīlotpaladalā. Her *śaiṣikī* (immediate attendant) is Kauśikī in white complexion. She has two mounts – a lion named Prabhañjana and a deer named Sāra – on her right and left respectively and this is a rule (*śāsana*). Her *dhvaja* has the emblem of lion seated in good posture[4] or in a majestic fashion. Paṅgupada, with the complexion of gold (*rukma*) and reddish eyes, is her *bhūta*.

An image in the *Parameśvara Mahāvarāha-viṣṇugṛha* (Ādivarāha cave temple) at Mamallapuram, generally identified to be Durgā Mahiṣamardinī, is none but the image of Nidrā who differs from the former only by the presence of parrot (Plate LIV-a). Here the parrot is beautifully depicted sitting on the left hand in *kaṭyavalambita* gesture. This is the only icon of Nidrā traceable in the monuments.

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[1] *KLA*.15.119–130a.

[2] The word '*ākuñcitapadam*' can be interpreted in two ways. The phrase being in the compound of *bahuvrīhi* type means 'one leg is bent' or 'both the legs bent'. The first one suggests that she is standing in the '*ākuñcitasthita*' posture which is suitable for the female images in tribhaṅga style generally found almost everywhere.

[3] As the attributes are seven, one of the hands on the left side must be holding the parrot. Alternatively, the parrot may be seated on the left hand that is in *kaṭyavalambita* gesture as found at the place referred to above, for the description tallies with the image found at Mamallapuram.

[4] The phrase '*svastikaḥ siṁhalakṣaṇaḥ*' is adjective of *dhvaja*. The emblem i.e. lion should be depicted sitting in good posture.

Dhātrī (Mahākālī)

Dhātrī,[1] mentioned as also Maharaudrī, Mahākālī, Mahodarī and Raudrī,[2] is different from Durgā and Kālī, and is one of the *Mātṛ-gaṇa*.[3] She has red (*rakta*) complexion and is clothed in the colour of *śyāma*. With a frightening laughter, she is seated on the *ugrapīṭha* or *avagrahapīṭha*. She has ferocious countenance with reddish eyes, broken and upraised eyebrows, protruding teeth (*daṁṣṭrā*) and reddish coiffure of hair. Her upper garment is made of tail-hair possibly of horse or peacock. She has human face but very frightening. This six-armed one holds *kapāla* and *pāśa* besides *triśūla* moist with flesh and blood.[4] Emblem of her *dhvaja* is *piśāca* which is also her mount.

Mahākālī may be worshipped in the second *āvaraṇa* of the temple in the place between south-west and west[5] or on the north-east in the third *āvaraṇa*.[6] Moreover, an individual temple may be allotted to Mahākālī on the outskirts of the *padavinyāsa* of the town where her image should be facing outwards.[7] The same placed on the north-east side of the village promotes the welfare of all.[8] Alternatively, her temple may be on the east where her image must be facing the east.[9]

Mahākālī is the one of the deities approved in *Vaikhānasa* works. Therefore, during the consecration (*samprokṣaṇa* or *pratiṣṭha*), this deity is invoked to be present on the *śayyāvedī*[10] on the west side of the image to be consecrated.[11] Further, she is one amongst the deities invited to take part during the festivals before the ritual of *dhvajarohaṇa*.[12]

Mahākālī's festival is commended in the village or town before the commencement of *utsava* of other deities in order to ward off the evil

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[1] *KLA*.15.104b–107a; *KRA*.5.189bc; *VAI*.20 p.63; *VAK*.20 p.124.
[2] *KJK*.74 p.137; *KLA*.17.141a; *SAA*.36.41a; *VAK*.20 p.123.
[3] This is evidenced from the invocatory *mantra* of these deities found uniformly in all the *Vaikhānasa* texts.
[4] *VAK* (V) reading has the term '*māṁsārdra*' meaning 'moist with flesh and blood'.
[5] *KLA*.7.59b.
[6] *VAK*.20 p.124.
[7] *KLA*.15.107b; *KRA*.2.70–71a.
[8] *KJK*.17 p.30.
[9] *YAJ*.26.7.
[10] *Śayyā-vedī* is a pedestal meant for *śayana-adhivāsa*. The image to be consecrated is placed on a pedestal in supine posture before it is established in the sanctum sanctorum.
[11] *VĀS*.12.10a; *YAJ*.28.7.
[12] *SAA*.54.61–62a.

effects possible.[1] She is to be worshipped with the flowers of *japā* and *kokamālī*.[2] During the festival of Mahākālī, the streets (*vīthī*) of her temple must be decorated with *toraṇa* and *darbha-mālā*. However, all of them must be removed before the commencement of the festival in Viṣṇu temple[3]. The *bali* offering consisting of liquor (*surā*) and flesh of animal (*māṁsa*) must be offered to Mahākālī in case her festival is ignored or neglected on account of the festival in the temple of Viṣṇu.[4]

Jyeṣṭhā

Jyeṣṭhā, named as also Bhūr-Jyeṣṭhā, Bhuvar-Jyeṣṭhā, Suvar-Jyeṣṭhā and Kalirājāyanī or Kalipatnī,[5] is one amongst the deities invited to take part during the festivals before the ritual of *dhvajārohaṇa*.[6] Her posture, material to make her image and her individual temple in the premises of Viṣṇu temple throw light on the prominence and special status of Jyeṣṭhā. Jyeṣṭhā, the elder sister of Śrīdevī, is to be worshipped for prosperity, for the latter bestows everything on her worshippers provided the former is pleased. Her worship yields all sorts of benefits and destroys all obstacles.

An independent festival is prescribed for Jyeṣṭhā, with unfurling her banner or *dhvaja* (*dhvaja-ārohaṇa*) as it is performed in the Viṣṇu temples though there is a strict injunction that her festival should not take place when the festival in the Viṣṇu temple is celebrated.[7] The festival of Jyeṣṭhā is meant for the expiation of all inauspicious natural incidents or calamities[8] and famine.[9] This festival includes offering of food to all the people. Hence, a charitable person alone can be the *yajamāna* (sponsor) of the festival.[10]

All the *Āgamas*, both Śaivite and Vaiṣṇavite, speak of Jyeṣṭhā in high esteem. However, a separate section viz. *Jyeṣṭhākalpa* included in the *Khilādhikāra* is noteworthy though it is added as a supplement. This section enables us to trace out all possible features of the once auspicious deity but labelled as inauspicious one in later times.

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[1] *YAJ*.38.5b.
[2] *KJK*.72 p.130.
[3] *VĀS*.33.53.
[4] *YAJ*.47.98b–99a.
[5] *SAA*.36.42–43a; *VAK*.20 p.123.
[6] *KJK*.91 p.175; *PRA*.24.162a; *SAA*.54.61–62.
[7] *SAA*.79.2–3.
[8] *KLA*. *Jyeṣṭhākalpa*.115–116.
[9] *Ibid*., 135.
[10] *Ibid*., 126.

An interesting episode is presented in the *Khilādhikāra* about Jyeṣṭhā which also throws light on the development of iconography of other deities too. The phrases in *Śrīsūkta* such as '*Alakṣmī*' and '*Jyeṣṭhā*' could be easily interpreted with the help of this treatise.

Out of the two eternal Primordial Beings viz. *Prakṛti* and *Puruṣa*, *Puruṣa* multiplied into five for progeny.[1] The Supreme One i.e. Nārāyaṇa evolved as Viṣṇu from whom the four-headed Brahmā came up; Siva rose from Bramhā; Indra from Śiva and Skanda from Indra. The *Prakṛti* too became five-fold in the form of Jyeṣṭhā, Bhūdevī, Sāvitrī, Umā and Indrāṇī and Surabhi emerged from Indrāṇī. Jyeṣṭhā has the name on account of her position of being the eldest of all.

Jyeṣṭhā was born in three forms as Bhūjyeṣṭhā on her birth in the Bhūloka, Bhuvarjyeṣṭhā on being in the Bhuvarloka and Suvarjyeṣṭhā on being in the Suvarloka.

Her four names Bhūrjyeṣṭhā, Bhuvarjyeṣṭhā, Suvarjyeṣṭhā and Kalipatnī have interesting legends and these names throw light on four positions of Jyeṣṭhā. When the deities and demons churned the ocean to obtain nectar, Jyeṣṭhā appeared first with terrible form, clad in red silken clothes and holding a *dhvaja* marked with the emblem of bird, normally crow as mentioned elsewhere in the treatises, and with a chariot yoked to donkeys. All the deities and the demons ran away with fear. Then she turned herself to a beautiful form with black curly hair adorned with a crown bent sideward, with beautiful reddish eyes and divine ornaments. On her influence, all the deities who returned lost their lustre except Viṣṇu who was supporting the Mandara mountain. At her request, Viṣṇu conferred upon her a boon that she could destroy any body she did not like. Moreover, Viṣṇu made her marry the king Kali. By performing a sacrificial ritual named Sumedhya, she begot beautiful daughter viz. Sukanyā and a son viz. Vṛṣabhāṅka, with bovine head.

Jyeṣṭhā,[2] consort of Kali, is depicted in *prasārāsana* sitting posture on a pedestal viz. Tripīṭhaka, with red (*rakta*) complexion and dressed in *puṣpa-vastra*.[3] Alternatively, she may be of *śyāma* or *ākāśa-sasya* complexion and clad in red clothes. She is decorated with ornaments like

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[1] This must be the influence of the hymns of the *Vaiṣṇava* Saints especially the first hymn of *Nāṉmukan Tiruvantāti* of Tirumaḻicai Āḻvār, who claims himself to have gone through many philosophical schools including Jainism and Buddhism.

[2] *KLA*.15.108–118a; *KLA*. *Jyeṣṭhākalpa*.69b–72a; *VAI*.20 p.63; *VAK*.20 p.123.

[3] The word '*pītavāsa*' in Anantasayanam Series edition does not suit here as the same mentions her cloth to be *puṣpavastra*. As per Rao's appendix, the word '*pīnastana*' is apt here.

hāra, *keyūra*, *śirovartana* etc. This two-armed one may be depicted with a basket of flowers and a huge *gadā*. Alternatively, she may be represented holding *utpala* flower in her left hand and her right hand bearing a treasure (*nidhibhājana*) or *abhaya* gesture. Her chariot is yoked to donkeys (*khara*). Crow is the symbol of her *dhvaja*. She is accompanied with her beautiful daughter Sukanyā and bovine-headed son on her pedestal (Plate LV-a, LV-b, LV-d).

The image of Jyeṣṭhā must be depicted in seated posture irrespective of any of the posture of the *dhruva* image of Viṣṇu in the main sanctum,[1] which, according to Bhṛgu, is also the injunction of the early authors. Though there is a strict code that the images of the temple must be made of the material used for the *dhruva* image installed in the main sanctum sanctorum, the image of Jyeṣṭhā may be made of stone irrespective of the material used for the *dhruva* icon in the main shrine.[2] Alternatively, her icon may be made of both burnt (*pakva*) and raw or natural (*apakva*) clay.[3]

A separate temple may be allotted to Jyeṣṭhā in the middle of the garden or agricultural land, on the banks of water ponds, canals, rivers and on the southwest corner of the town or village.[4] In her temple, her image must be placed in the *daivika* or *mānuṣa* portion of *pada-vinyāsa*.[5] The structures (*vimāna*) viz. *Kumbhākāra*, *Trikūṭa*, *Svastika* and *Hastipṛṣṭha* are suitable for her installation. Her sub-shrine may be on the northwest of the main shrine in third *āvaraṇa*[6] (enclosure) or between west and south-west in the second *āvaraṇa*.[7] The temple of Jyeṣṭhā consists of the following:[8] Khalati and Amṛtajā are her doorkeepers (*dvārapālikā*). Draviḷā is the recipient of worn-out garlands (*nirmālyadhāriṇī*). The seven donkeys with the names Khana, Nigala, Vyāvṛtta, Prahṛta, Samāvṛtta, Kuṇḍaugha and Nikara occupy the place of the mounts (*vāhana-sthāna*). Sammārjanaratā occupies the *bhūtapīṭha*. The eight attendants of Jyeṣṭhā are Indraṇī, Svadhā, Yamabhāminī, Kālarātri, Niśīthagā, Rajanī, Tamiśrā, Yakṣiṇī and Mantradevī and Vāgdevī and their images should be represented around on all the directions right from the direction of Indra i.e. east. Sāvitrī occupies the place exactly in the front who is to be worshipped first.

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[1] *KRA*.5.86b–87a, 17.60b–61a.
[2] *KJK*.39 p.71; *KLA*.7.41b–43a; *KRA*.22.92b–93.
[3] *SAA*.19.69b.
[4] *KLA*. *Jyeṣṭhākalpa*.53–54.
[5] *Ibid*., 72b.
[6] *VAK*.20 p.123.
[7] *KLA*.7.60a.
[8] *KLA*. *Jyeṣṭhākalpa*.91–98.

Jyeṣṭhā, at the time of Pallavas and their contemporaries viz. Pāṇḍyas, Muttaraiyars and Cālukyas (probable date of the final versions of these Āgamic texts) enjoyed very prominent position as one of the auspicious deities. Her image was present in the cave temples outside the region of Pallavas i.e. *Toṇḍaimaṇḍalam.*[1] However, her image started appearing in the structural temples in this area right from the period of Narasiṃhavarman II Rajasimha, the author of Kailaśanātha temple at Kanchipuram (Plate LV-a and LV-b). Her form was a common one even on the stone slabs (Plate LV-c). This view is well supported by her images found in various places as well as the festivals in her honour. For instance, one of the rituals related to her is *Jyeṣṭhāvrata.* The speciality of this *vrata* is that it is meant for *brahmacārins.*[2] Performance of this is commended in the month of *Jyeṣṭhā* on the asterism of *Jyeṣṭhā.*[3] The *vrata* is very beneficial to those desirous of good progeny, wealth, victory and knowledge.[4] Moreover, it must be concluded with honouring the *sumaṅgalis* (women with husbands alive)[5] as we find in case of the auspicious deities such as Lakṣmī and Durgā. However, one can notice that this deity had been labelled as inauspicious in later times.

Saptamātṛ-gaṇa

The seven mother goddesses collectively called *Saptamātṛ-gaṇa,*[6] *Mātṛ-devatā* and *Kālī-gaṇa,*[7] have very important role in the *Āgamic* rituals of both *Śaivism* and *Vaiṣṇavism.* Their sub-shrines (*āśraya-ālaya*), posture, festival on par with that of Viṣṇu and their presence in all the rituals of Viṣṇu temple confirm their high-esteemed status in the Viṣṇu temples and the society as well. A distinguished place called *mātṛ-sthāna* referred to in the *Vaikhānasa* treatises authenticates their independent shrines to be present in the town or village. That the trees should not be removed from the place allotted to these mother goddesses (*mātṛ-sthāna*) is very significant in as much as their place is surrounded with many trees and their environment is not disturbed. Moreover, it is implied that the location of mother goddesses could have been under the control of the clause of non-Vedic people. However, their inclusion in the temple of Viṣṇu following the Vedic system shows how the authors of the *Vaikhānasa* treatises have accommodated these deities and have elevated them to the

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[1] K.R. Srinivasan, *op. cit.*, p.2.
[2] *KLA. Jyeṣṭhākalpa.*140.
[3] *Ibid.*, 136–138.
[4] *Ibid.*, 159.
[5] *Ibid.*, 144, 157.
[6] *KRA.*5.242b; *VAI.*20 p.67; *VAK.*20 p.131.
[7] *KLA.*25.25b.

status on par with those deities which are to be worshipped with the Vedic *mantras*.

The images of *Mātṛ-devatās* must be depicted in seated posture irrespective of the posture of the *dhruva* image (of Viṣṇu) in the main sanctum,[1] which is, according to Bhṛgu, also the injunction of the early authors. All of them must be depicted sitting in *prasārāsana* posture with right leg folded and left one thrown down. All of them are three-eyed and may be adorned with ornaments in the form of serpents (*nāga-ābharaṇa*). These deities, except Vārāhi, have human face; they have terrible countenances with protruding teeth and have the crescent moon adorning their crown.[2] According to Marīci, *piśāca* is their vehicle and emblem of their *dhvaja*[3] but the swan is prescribed as their symbol collectively.[4]

Brahmāṇī

Brahmāṇī,[5] also referred to as also Piṅgalā, Gaurī and Sarvatomukhī,[6] has the complexion of *piṅgala* (tawny brown) or like gold (*rukma*). This four-headed one is adorned with *jaṭā* and is clothed in red. Of the four hands, the upper right hand holds *akṣamālā* and the left one carries lotus[7] (*kamala*) or *kalaśa* (pitcher). The *darbha*[8] is the symbol of her *dhvaja*. Swan is her mount.

Saritpriyā

Saritpriyā,[9] referred to also as Rudrāṇī, Śarvapriyā, Viśvarūpā, Ugrā and Gaṇeśvarī,[10] appears with fierce countenance. She has three reddish eyes and four hands holding her attribute *śūla*. Her complexion is white (*śveta*) or *śyāma* and she is clothed in black (*kṛṣṇa*). This deity with braided hair-lock (*veṇī* or *keśabandha*) has bull (*saurabheyī*) as her mount and swan as her emblem of *dhvaja*.

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[1] *KRA*.5.86b–87a.
[2] *Ibid.*, 5.241–242a.
[3] *VAK*.20 p.131.
[4] *VĀS*.33.39b.
[5] *KRA*.5.230–231a; *VAI*.21 p.67; *VAK*.20 p.131.
[6] *SAA*.36.64a; *VAK*.20 p.131.
[7] *VAI* mentions '*kamala*' (lotus). Though these mother goddesses are depicted holding the attributes of corresponding deities, it is possible here to depict Brahmāṇī with lotus, for one can find in *VĀS* (6.31–33) Brahmā depicted with lotus in his upper left hand though it is very rare both in description in the treatises as well as monuments.
[8] This must be bunch of darbha grass or the same in the form of *kūrca* as found in the image of sages.
[9] *KRA*.5.231b–233a; *VAI*.21 p.67; *VAK*.20 p.131.
[10] *KLA*.25.25b–26; *SAA*.36.64b; *VAK*.20 p.131.

Vaiśākhinī

Vaiśākhinī,[1] invoked also as Kaumarī, Dambinī, Gāyatrī and Ṣaṇmukhī,[2] is stated to be the subordinate to Guha generally known as Skanda. She has red or golden complexion and is clothed in red or white (*śveta*). She has six heads and four hands holding the weapon *śakti*. The chameleon (*kṛkalāsa*) is the mark of her *dhvaja*.

Vaiṣṇavī

Vaiṣṇavī,[3] cited also as Viśvagarbhā, Viṣormiṇī, Kṛṣṇābhā and Rohiṇī,[4] is four-armed holding *cakra* and *śaṅkha*. She is of *śyāma* complexion and is dressed in *pītāmbara* or cloth in blue (*nīla*[5]) colour. Garuḍa is her mount as well as the emblem of her *dhvaja*.

Vārāhī

Vārāhī,[6] also referred to as Varadā, Urvī, Vajradaṁṣṭrī,[7] has *kṛṣṇa* or *kṛṣṇa-śyāma* complexion and she is clothed in red or white. She has the face of the *varāha* (wild-boar) with mighty protruding teeth (*daṁṣṭrā*). Of the four hands, she holds *cakra* and *śaṅkha* in two, probably the upper ones. Marīci describes her holding some weapons without mentioning the name. The wild boar (*Varāha*) is her vehicle and symbol of her *dhvaja*.

Indrāṇī

Indrāṇī,[8] known also as Māhendrī, Jayantī, Kauśikī and Ghanāghanī,[9] has the complexion of *yava* plant (*yava-sasya*) or *śyāma* and is clad in white or red dress. She is four-armed holding the mighty weapon *vajra*. She has bamboo-leaf (*veṇu-patra*[10]) as the insignia of her *dhvaja*. The horse Śukatuṇḍa is her mount.

Kālī

Kālī,[11] invoked also as Nālīkadaṁṣṭrī, Viṣahā and Vedadhāriṇī, has *śyāma* or *kṛṣṇa* complexion and dressed in red. She has a very ferocious face with terrible but beautiful protruding teeth, reddish angry eyes and the eyebrows raised upwards furiously. Her hairs are resplendent like the

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[1] *KRA*.5.233b–234; *VAI*.21 p.67; *VAK*.20 p.131.
[2] *KLA*.25.25b–26; *SAA*.36.65a; *VAK*.20 p.131.
[3] *KRA*.5.235; *VAI*.21 p.67; *VAK*.20 p.131.
[4] *SAA*.36.65b; *VAK*.20 p.132.
[5] This is as per another reading of the relevant passage of *Kriyādhikāra*.
[6] *KRA*.5.236–237a; *VAI*.21 p.67; *VAK*.20 p.131.
[7] *SAA*.36.66a; *VAK*.20 p.132.
[8] *KRA*.5.237b–238; *VAI*.21 p.67; *VAK*.20 p.131.
[9] *KLA*.25.25b–26; *SAA*.36.66b; *VAK*.20 p.132.
[10] It is '*śukatuṇḍadhvajā*' as per another reading of *Kriyādhikāra*.
[11] *KRA*.5.239–240; *VAI*.21 p.67; *VAK*.20 p.131.

flames of the fire. This deity holds *śūla*, *pāśa* and *kapāla* in her hands. *Piśāca* is the emblem of her *dhvaja*. This deity is different from Bhadrakālī whose temple is to be outside the last *āvaraṇa* in the *pada-vinyāsa* of the human settlement.

The images of all *mātṛ-gaṇa* should be set up in one and the same shrine.[1] Their shrine may be on the south in the first[2] or fifth[3] *āvaraṇa* but their images should face the north. The individual temple must be allotted outside on the north-west of the village.[4] The group of *mātṛ-devatās* is one amongst the deities invited to take part during the festivals before the ritual of *dhvajārohaṇa*.[5] In the sacrificial rites meant for all deities (*sarva-daivatya-homa*), they are invoked and offered oblations.[6] During the consecration (*samprokṣaṇa* or *pratiṣṭhā*), this group is invoked to be present on the *śayyā-vedī* on the south side of the image to be consecrated.[7] Moreover, the *mātṛ-gaṇa* is invoked in the hollow of the *bherī*[8] (drum) before it is beaten during the time of *Mahotsava*,[9] for this group is the presiding deity of the same. A separate festival is prescribed for these *Mātṛ-devatās*, with unfurling their *dhvaja* (*dhvaja-ārohaṇa*) with swan symbol as it is performed in the Viṣṇu temples. Their festival must take place before that of others including Viṣṇu.[10] However, their festival should not take place when the festival in the Viṣṇu temple is celebrated.[11] During the *Mahotsava* in Viṣṇu temple, the *bali* offering must be made to *Saptamātṛ-gaṇa* near their *dhvaja* post in front of the temple.

The images of *Saptamātṛ-gaṇa* were absent in the cave temples of Pallavas in *Toṇḍaimaṇḍalam* but of their contemporaries viz. Pāṇḍyas, Cālukyas and Muttaraiyars (Plate LVI-b, c, d, e, f).[12] Their first representation appeared for the first time in the Kailāsanātha temple (Plate LVI-a) at Kanchipuram by the time of the Pallava ruler Rājasiṁha. The group of *Saptamātr-gaṇa* had played an important role in the development of Śakti cult. Undoubtedly, these deities had been one of the groups elevated to high status by the *Vaikhānasa* treatises.

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[1] *VAK*.20 p.131.
[2] *VĀS*.46.44a; *YAJ*.2.26.
[3] *VAK*.20 p.131.
[4] *YAJ*.2.10b.
[5] *KJK*.91 p.175; *PRA*.24.163a; *SAA*.54.61–62a.
[6] *VĀS*.12.57–70a.
[7] *Ibid*., 12.9a; *YAJ*.28.6.
[8] *Ibid*., 31.126a
[9] *Bherī-tāḍana* is one of the important parts of *Mahotsava* to intimate all.
[10] *VĀS*.33.39b.
[11] *SAA*.79.2–3.
[12] K.R. Srinivasan, *op. cit*., p.2.

Attendant Divinities

The *Vaikhānasa* treatises mention a number of female deities as attendants such as *vyājinī* (fanner) and *cāmara-dhāriṇī* (cowrie-bearer) found in groups (*gaṇa*) viz. *Apsaras*, *Rohiṇī*, *Nakṣatra-devatās*, *Tithi*, and so on. There presence is considered very important and as most auspicious. All of them are invoked in all auspicious occasions of the temples, both minor and major, including the daily worship to Viṣṇu.

Rohiṇī-gaṇa

The seven female deities generally called *Rohiṇīs* are born on the constellation of *Rohiṇī* in the month of *Tiṣya*, hence the name. They are the presiding deities of seven *manvantaras*.[1] They are considered very pleasant to the people. They must be ever worshipped for the welfare of the temple as well as the people.

The beings of *Rohiṇī-gaṇa*[2] with the complexion of emerald (*marakata*) are clothed in *puṣpa-ambara* and white breast-band (*kañcuka*). They are adorned like Bhūdevī with all sorts of ornaments. Their black knotted-coiffure is slightly bent down. These amusing two-armed ones hold flowers in their hands and a parrot-cage. The peacock is their mount and their *dhvaja* has the emblem of peacock or chameleon.

They are Kuṇṭhinī, Granthinī, Kṛcchriṇī, Kuṇḍinī, Vikariṇī, Dadruṇī and Indriyavikariṇī.[3] They are always attended by Sumukhā, Nandinī, Māyā, Kīkasā, Sulocanā, Vāhinī, Yāyinī and Kāmā correspondingly. Their guardians are Akṣa and Lohitākṣa.

The images of *Rohiṇī-gaṇa* must be depicted in seated posture irrespective of the posture of the *dhruva* image (of Viṣṇu) in the main sanctum sanctorum,[4] which is, according to Bhṛgu, also the injunction of the early authors. Their individual shrine (*āśraya-ālaya*) may be in second precinct (*āvaraṇa*) between the south and southwest.[5] This group is one amongst the *gaṇas* (groups) of deities invited to take part during the festivals before the ritual of *dhvajārohaṇa*.[6] These deities are placed in the south of the temple in the first[7] or fifth *āvaraṇa*.[8] Their images must be facing the north. Similarly, during the consecration (*samprokṣaṇa* or

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[1] *KLA*.25.28b.
[2] *Ibid*., 15.100b–104; *KRA*.5.188–189a; *VAI*.21 p.71; *VAK*.20 p.132–133.
[3] *KLA*.25.27–28a; *VAK*.20 p.133.
[4] *KRA*.5.86b–87a.
[5] *KLA*.7.59a.
[6] *KJK*.91 p.175; *PRA*.24.163a; *SAA*.54.61–62a.
[7] *YAJ*.26.9.
[8] *VAK*.20 p.131.

pratiṣṭhā) rituals, this group is invoked to be present on the *śayyāvedī* on the south side of the image to be consecrated.[1]

Nadī-devatās

The *Vaikhānasa Āgamic* treatises talk about some of the river goddesses generally well known as *Nadī-devatās*. Their presence is considered auspicious and holy hence, they are depicted at the entrance of the shrines. It is to be noted that they are ever invoked in the water used for both temple and domestic rituals.

Gaṅgā

Gaṅgā,[2] known by different names such as Nalinī, Jāhnavī, Lokapāvanī and Bhāgīrathī,[3] is yellow (*pīta*) in hue with white clothes. Alternatively, she may be depicted in white (*śveta*) complexion with yellow (*pīta*) garments. She has black curled hairs. Her both hands are folded in *hṛdaya-añjali* gesture. Her mount and emblem of *dhvaja* is tortoise. Gaṅgā,[4] bedecked with all sorts of ornaments, must be depicted seated on the pedestal shaped like tortoise[5] (*kūrma*) in *prasārāsana* posture. She should not be shown in standing posture. She holds a white lotus in both the hands one placed on the pedestal and another near her face in the attitude of smelling. Alternatively, she may be depicted opening the white lotus and smelling the same. Śākurī is her attendant. Her mount is swan which is also the emblem of her *dhvaja*.

The image of Gaṅgā must be depicted as *dvāra-pālikā* on the side of the first entrance of the chamber allotted to Yoga-śayana Viṣṇu[6] on the top floor in the three-tiered structure commended for the installation of nine primary images (*Navamūrti*). Gaṅgā's image is to be on the south of eastern entrance of the third precinct (*āvaraṇa*) facing the north.[7] Her individual shrine (*āśraya-ālaya*) may be on the northern side of the main sanctum of Viṣṇu[8] or on the northwest in the second *āvaraṇa*.[9] She is shown also as the first *dvāra-pālikā* of the temple dedicated to Durgā.[10]

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[1] *VĀS*.12.9a; *YAJ*.28.6.
[2] *KRA*.5.182–183; *VAI*.20 p.62; *VAK*.20 p.122.
[3] *SAA*.36.36b–37a.
[4] *KLA*.15.82b–84; *KRA*.5.182–183.
[5] If this pedestal known as *Kūrma-āsana* is taken to be her seat, it serves the purpose of mount in true sense.
[6] *VAI*.39 p.134; *VAK*.36 p.251.
[7] *VAK*.20 p.122.
[8] *VĀS*.26.45a; *YAJ*.26.8.
[9] *KLA*.7.57b.
[10] *KLA*. *Durgākalpa*.21a, 38c.

In the panel of Trivikrama, Gaṅgā is shown flowing from the upraised foot of Viṣṇu. In this, her body above the navel alone must be depicted. During the consecration (*samprokṣaṇa* or *pratiṣṭhā*) ceremony, Gaṅgā is invoked to be present on the *śayyāvedī* on the northern side of the image to be consecrated.[1]

Yamunā

Yamunā[2] has *śyāma* or *nīla* complexion and is draped in red dress. This two-armed one holding flower must be represented with very prominent breasts and black curly hair. Fish is her mount and emblem of her *dhvaja*. She is invoked with also other names viz. Sthapikā, Nadīvarā and Pāvanī. An individual sub-shrine of Yamunā may be on the south of Viṣṇu's sanctorum in the first[3] or third *āvaraṇa* (precinct).[4] She must be depicted as *dvārapālikā* on the side of the first entrance of the compartment fixed for Yoga-śayana Viṣṇu[5] on the top floor in the three-storied temple meant for the installation of nine primary images (*Navamūrti*). She is also the *dvāra-pālikā* of the first entrance of the Durgā shrine.[6]

Narmadā

Narmadā,[7] depicted seated in *sukhāsana* posture, is red (*rakta*) in hue and she is clothed in white (*śveta*). She holds a garland in her hands. Tortoise (*kūrma*) is her mount as well as the distinct mark of her *dhvaja*. Her place is on the west in the third precinct where her image must be set up facing the east.[8]

Sindhu

Sindhu[9] has *kṛṣṇa-śveta* complexion and she puts on *puṣpa-vastra*. Decorated with the coiffure of hair knotted over the head (*udbaddhakeśī*), this two-armed one holds lotus. *Makara* is her mount and emblem of her *dhvaja*. She is allotted a place on the north in the third precinct where her image must be set up facing the south.[10]

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[1] *VĀS*.12.12b; *YAJ*.28.8.
[2] *KLA. Durgākalpa*.135b; *VAI*.20 p.63; *VAK*.20 p.122.
[3] *VĀS*.26.45a.
[4] *VAK*.20 p.122.
[5] *VAI*.39 p.134; *VAK*.36 p.251.
[6] *KLA. Durgākalpa*.38a.
[7] *VAI*.20 p.63; *VAK*.20 p.122.
[8] *VAK*.20 p.122.
[9] *VAI*.20 p.63; *VAK*.20 p.122–123.
[10] *VAK*.20 p.122.

Apsaras-gaṇa

The eight *Apsaras* collectively called Jayādi[1] are the attendant deities generally shown with cowrie (*cāmara*) flanking on the sides. These two-armed ones may be depicted holding lotus. They have beautiful knotted black coiffure turned aside. They are decked with all sorts of ornaments in addition to wearing the garments in *upavīta* fashion. The parrot is the mount as well as the emblem of their *dhvaja*. They are Jayā, Vijayā, Vindā, Puṣṭikā, Nandakā, Kumudvatī, Utpalakā and Viśokā. Bhṛgu, in Prakīrṇādhikāra, refers to some authorities holding the view that these *Apsaras* must be depicted in seated posture[2] but he confirms their stance as *sukhāsana* posture in *Yajñādhikāra*.[3] Marīci[4] describes the *Apsaras* in general as having golden complexion and wearing *puṣpavastra*. The swan is their mount as well as the symbol of their *dhvaja*.

Jayā[5] has the complexion of *śyāma* or light or dark red or red (*rakta*) and is clad in the cloth of the colour of parrot's feather or that of the tender leaves of *dūrvā* grass. She is the fanning attendant to Puruṣa[6] and Satya,[7] Acyuta[8] and Aniruddha.[9] Vijayā[10] is of golden (*hātaka*) or red (*rakta*) complexion with the garments in the colour of parrot's feather (*śukapatra*). She is depicted as fanner to Acyuta[11] and to Śrīdevī to be established in an independent shrine (*svatantra-ālaya*).[12] Vindā[13] has *harita* or *śyāma* complexion and she is clothed in red. She is the fanner to Acyuta.[14] Puṣṭikā[15] has the complexion of gold (*kanaka*) or blue (*nīla*) and she is clothed in white or *śyāma*. She is depicted as the fanner to Aniruddha set up on the northern side on the ground floor in the three-

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[1] *KLA*.13.74b; *KRA*.5.239–240; *PRA*.10.48b; *VAI*.21 p.67; *VAK*.20 p.132; *YAJ*.22.3738a.
[2] *PRA*.10.49.
[3] *YAJ*.22.37b
[4] *VAI*.21 p.69.
[5] *KJK*.77 p.145; *KLA*.12.34a; 13.70b; *KRA*.5.239–240; 18.37b; *PRA*.10.47b; *SAA*.37.24a; *VAI*.21 p.67; *VAK*.20 p.132; *YAJ*. 22.36a.
[6] *KJK*.34 p.64.
[7] *Ibid*., 77 p.145; *KLA*.18.37a; *SAA*.37.24a; *VAI*.39 p.133; *VAK*.36 p.250.
[8] *VAI*.39 p.133; *VAK*.36 p.250.
[9] *VAI*.39 p.134; *VAK*.36 p.250.
[10] *KJK*.77 p.146; *KLA*.13.17a; *PRA*.10.47b; *YAJ*.22.36a.
[11] *KJK*.77 p.146; *KLA*.18.41b; *SAA*.37.27.
[12] *KLA*.42.7a.
[13] *KJK*.77 p.146; *KRA*.5.239–240; *KLA*.13.71b; *PRA*.10.47b; *SAA*.37.27b; *VAI*.21 p.67; *VAK*.20 p.132; *YAJ*.22.36a.
[14] *KJK*.77 p.146; *KLA*.18.41b; *SAA*.37.27b.
[15] *KLA*.13.72a; *KRA*.5.239–240; *PRA*.10.47b; *VAI*.21 p.67; *VAK*.20 p.132; *YAJ*.22.36a.

storied structure of *Navamūrti*.[1] Nandakā[2] is of the complexion of *ghātakī* flower or lotus (*padma*) and is clothed in the colour like the feather of the bird called *jhaṣa* or *cāṣa*. Kumudvatī[3] has the complexion of *kumuda* flower and clothed in *śyāma* or *sasya-śyāma*. She is the fanner to Aniruddha.[4] Utpalakā[5] is of the complexion of *utpala* flower and she is dressed in the colour of blue (*nīla*). She is the fanner to Aniruddha.[6] Viśokā[7] has the complexion of flower or leaf of *aśoka* or like sky (*ākāśa*) and she puts on clothes of the colour of parrot's feather.

The presence of the *apsaras-gaṇa* is considered very auspicious. Therefore, they are invoked in all the temple rituals. The group of *Apsaras* is one amongst the deities invited before the commencement of *dhvajārohaṇa* ritual to take part during the *mahotsava*[8] and to receive *havya* (oblations) and *bali*. In the sacrificial rites meant for all deities (*sarva-daivatya-homa*), they are invoked and offered oblations in the *gārhapatya-agni* meant for the chief deity i.e. Viṣṇu.[9] During the consecration (*samprokṣaṇa* or *pratiṣṭhā*) ceremony, this group is invoked to be present on the *śayyāvedī* on the south side of the image to be consecrated.[10]

Cāmaradhāriṇīs (Cowrie-bearers)

Surā[11] has the complexion of red (*rakta*) and she is clothed in the colour of *japā* flower. A crest-jewel made of flowers (*puṣpacūḍā*) adorns her black bend-coiffure just above the forehead. She is two-armed holding flowers in them. Pigeon is her mount as well as the mark of her *dhvaja*. She is the fanner to Satya[12] or Puruṣa.[13] In addition, she is depicted as *dvārapālikā* on the second door of the cell allotted to Yoga-śayaṇa Viṣṇu

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[1] *VAI*.39 p.134; *VAK*.36 p.250.
[2] *KLA*.13.72b; *KRA*.5.239–240; *PRA*.10.48a; *VAI*.21 p.67; *VAK*.20 p.132; *YAJ*.22.36b.
[3] *KLA*.13.73a; *KRA*.5.239–240; *PRA*.10.48a; *VAI*.21 p.67; *VAK*.20 p.132; *YAJ*. 22.36b.
[4] *KLA*.18.44b; *SAA*.37.32.
[5] *KLA*.13.73b; *KRA*.5.239–240; *PRA*.10.48a; *VAK*.20 p.132; *YAJ*. 22.36b.
[6] *KLA*.18.44b; *SAA*.37.32b.
[7] *KLA*.13.74a; *KRA*.5.239–240; *PRA*.10.48b; *VAK*.20 p.132; *YAJ*. 22.37a.
[8] *KJK*.91 p.175; *PRA*.24.158b; *SAA*.54.61–62a.
[9] *VĀS*.13.3a.
[10] *KJK*.88 p.168; *VĀS*.12.9a; *YAJ*.28.6.
[11] *KJK*.77 p.145; *SAA*.37.20a; *VAI*.20 p.63–64; *VAK*.20 p.124.
[12] *KJK*.34 p.64.
[13] *Ibid*., 77 p.145; *KLA*.18.34b; *SAA*.37.20a.

on the top floor of the three-tiered structure meant for the installation of *Navamūrti*.[1]

Sundarī,[2] resembling Surā in all aspects, has golden (*kanaka*) complexion and dressed in white (*sita*). This two-armed one holding flowers in them is depicted with black-bend coiffure. Swan is her mount and emblem as well. She is depicted as fanner serving Satya[3] and Puruṣa.[4] Moreover, she is the doorkeeper on the second door of the chamber allotted to Anantaśayana on the third floor of the temple meant for the installation of *Navamūrti*.[5]

Svāhā[6] is of golden (rukma or rugma) colour and is clad in red clothes and she appears with black coiffure turned sideward. She has two hands holding flowers. Swan is her mount and emblem of *dhvaja*. She is represented as fanner to Aniruddha.[7]

Svadhā[8] has the complexion of *sita-śyāma* and is draped in black (*kṛṣṇa*) clothes. This two-armed one holding flower in them has black and knotted bend-coiffure. Swan or parrot is her mount and symbol of *dhvaja*. She is referred to as the fanner to Aniruddha.[9]

Māyā[10] has the complexion of gold (*kanaka*), red (*rakta*) or *śyāma* and is clothed in white (*sita*). With the black curly hair, she is adorned with a crest jewel made of flower atop forehead. This two-armed one holds flowers in them. Peacock is her mount as well as emblem. In the panel of *bhoga-sthānaka*[11] and *bhoga-āsana*[12] aspect of Viṣṇu, she is placed in the *paiśāca-pada* next to the hind wall holding *cāmara* (cowrie) or *vyajana*.[13] She is the fanner to Viṣṇu[14] and Puruṣa[15] set up on the western side in the

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[1] *VAI*.39 p.134; *VAK*.36 p.251.
[2] *KJK*.77 p.145; *SAA*.37.20a; *VAI*.20 p64; *VAK*.20 p.124.
[3] *KJK*.34 p.64.
[4] *Ibid*., 77 p.145; *KLA*.18.34b; *SAA*.37.20a.
[5] *VAI*.39 p.134; *VAK*.36 p.251.
[6] *VAI*.20 p64; *VAK*.20 p.124; *YAJ*.26.40.
[7] *KJK*.34 p.64.
[8] *VAI*.20 p64; *VAK*.20 p.125; *YAJ*.26.41.
[9] *KJK*.34 p.64.
[10] *KLA*.18.47b; *SAA*.37.36a; *VAI*.20 p64. Māyā is not described in *VAK*.
[11] *VAI*.15 p.48; *VAK*.19 p.93; *YAJ*.15.16a.
[12] *KJK*.53 p.94; *KLA*.18.47; *SAA*.20.23a; *VAI*.16 p.49; *VAK*.19 p.96; *YAJ*.15.32b.
[13] *SAA*.18.32.
[14] *KJK*.77 p.146; *KLA*.18.47; *SAA*.37.35b–36a.
[15] *VAI*.39 p.133; *VAK*.36 p.250.

structure of *Navamūrti*. This deity gets a special ritual in case the *dhūpa-pātra* falls down during the time of rituals.[1]

Saṁhlādinī[2] has golden (*kanaka*) or red (*rakta*) complexion and is clothed in bright-white (*śukla*) or white (*sita*). This two-armed one with the black and bend coiffure, holds flowers in them. Swan is her mount as well as the symbol of her *dhvaja*. In the *dhruva* forms of Viṣṇu viz. *bhoga-sthānaka*[3] and *bhoga-āsana*,[4] she is depicted next to the hind wall holding *cāmara* or *vyajana* (fan). She is the fanner to Viṣṇu[5] and Puruṣa[6] set up on the western side in the structure apt for *Navamūrti*. This deity is to be worshipped in a special case if the *dhūpa-pātra* happens to fall down during the time of rituals.[7]

Rākā[8] has the complexion of gold or gold blended with white (*hema-miśra-sita*) and she is clothed in red. This two-armed one with the black coiffure holds lotus in hands. Swan is her mount as well as the emblem of her *dhvaja*. As she is depicted holding *kumbha* (pitcher) in her hands, she is invoked in the *chidra-kumbha* or *kumbha* during the time of *aṅkurārpaṇa* ritual.[9]

Sinīvālī,[10] known also as Pṛthuṣṭukā and Deveśānī,[11] is the deity of one of the fifteen *Tithi* personified. She has the complexion of *sita-śyāma* or white (*sita*) and is clothed in the colour of *śyāma* or like *śamī* flower. This two-armed one has fully developed breasts and large waist; besides she has black coiffure turned sideward. She holds flowers in hands. Swan serves the purpose of her mount as well as emblem of her *dhvaja*. As she is the presiding deity of turmeric, sandal paste and so forth, she is invoked in them whenever they are used for the ritual in the temple of Viṣṇu.[12] As she is depicted carrying *śarāva*,[13] she is invoked in them during the

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[1] *KRA*.26.136–137; *SAA*.72.66b–67a; *YAJ*.47.114.
[2] *KLA*.18.47b; *SAA*.37.36a; *VAI*.20 p64; *VAK*.20 p.125.
[3] *KJK*.53 p.94; *SAA*.20.23b; *VAI*.15 p.48; *VAK*.19 p.93; *YAJ*.15.16a.
[4] *KJK*.53 p.94; *KLA*.18.47; *VAI*.16 p.49; *VAK*.19 p.96; *YAJ*.15.32b.
[5] *KJK*.77 p.146; *KLA*.18.47; *SAA*.37.36a.
[6] *VAI*.39 p.133; *VAK*.36 p.250.
[7] *KRA*.26.136–137; *SAA*.72.66b–67a; *YAJ*.47.114
[8] *KLA*.13.76a; *PRA*.10.52a; *VAI*.20 p.64; *VAK*.20 p.125; *YAJ*.22.40b.
[9] *KJK*.58 p.101; *KLA*.16.42a; *KRA*.37.42b; *VAK*.26 p.201; *YAJ*.22.24.
[10] *KLA*.13.75b; 16.42a; *PRA*.10.52b; *VAI*.20 p64; *VAK*.20 p.125; *YAJ*.22.41a.
[11] *KJK*.88 p.169.
[12] *Ibid*., 88 p.169; 93 p.180; *KLA*.29.118b; *VAI*.49 p.170; *VAK*.47 p.320; 49 p.334; *VĀS*.43.180, 123a; *YAJ*.34.71; 35.10; 36.21a; 42.29b, 33b.
[13] *KJK*.58 p.101; *KLA*.16.42a; *PRA*.10.52b; *VAI*.30 p.105; *VAK*.26 p.201.

performance of the *aṅkurārpaṇa* ritual[1] which is essential in all auspicious rituals.

Kuhū,[2] deity of one of the fifteen *Tithi*, has the complexion of *śyāma* or that of *nīla-indīvara* (blue lily) and is clothed in *puṣpavastra*, *patravastra*[3] or golden-coloured garment. She, adorned with black coiffure turned aside, is depicted with two hands holding lotus in them. Bird[4] is her mount as well as the emblem of her *dhvaja*.

Anumati,[5] the deity of one of the fifteen *Tithi*, is of the complexion of *sita-śyāma* and clad in the dress of red hue like *japā* or *śamī* flower. This one has two hands carrying flowers in them. Bird[6] is her mount and emblem of her *dhvaja*.

Candrābhā,[7] of the white (*śveta*) complexion, is two-armed holding flower in her hand. She, with slim body, is clothed in black garments and is adorned with a flower as crest-jewel (*cūḍā*) atop her forehead. Bird is her mount and emblem of her *dhvaja*. She is placed on the north facing south.

Vipā[8] has the complexion like *pāṭalī* flower and draped in red clothes. This two-armed one holding flowers is adorned with black[9] curly hair with a crest-jewel above her forehead. Her mount and symbol of her *dhvaja* is swan or lion.

Vyājinī,[10] golden-coloured (*hema*) and clothed in the hue of *śyāma*, has beautifully decorated black coiffure somewhat bent down. This two-armed one holds flowers. The parrot is her mount and emblem of *dhvaja*. In the three-tiered structure suitable for the installation of *Navamūrtis*, she is depicted as fanner to Ādimūrti established in the middle *tala* (floor).[11]

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[1] *KRA*.37.43a; *YAJ*.22.24b.
[2] *KLA*.13.75a; *VAI*.21 p.67; *VAK*.20 p.131.
[3] As per the Appendix of Rao, it is *puṣpavastra* but it is *patravastra* 'leafy dress' according to the edition of Anantasayanam Series.
[4] The word '*khaḍga*' meaning 'sword' found in *Vaikhānasāgama* does not suit here as her mount. The word '*khaga*' meaning 'bird' found in *Vimānārcanākalpa* is apt.
[5] *VAI*.21 p.67; *VAK*.20 p.131; *KLA*.13.76b.
[6] The word '*khaḍga*', as in the case of Kuhū, should be taken as '*khaga*' meaning 'bird' as found in *Vimānārcanākalpa* aptly.
[7] *VAI*.21 p.71; *VAK*.20 p.139.
[8] *VAI*.21 p.71; *VAK*.20 p.138–139.
[9] The hair is black according to Rao's appendix but it is red as per the Trivandrum edition.
[10] *VAI*.21 p.71; *VAK*.20 p.139.
[11] *VAI*.39 p.133; *VAK*.36 p.249.

Kāminī[1] is of complexion like *ratna* or red (*rakta*) and is clad in white (*śveta*) dress. Her other aspects resemble that of Vyājinī. In the *tri-tala* shrine commended for the nine major forms of Viṣṇu (*Navamūrti*), she is depicted as fanner to Ādimūrti established in the middle *tala* (floor).[2]

There are some more divine beings found as fanners. Bhadrā[3] has red (*rakta*) complexion. She is depicted as fanner to Puruṣa,[4] Satya[5] and Acyuta.[6] Guhā is the fanner to Acyuta.[7] Tuṣṭi is the fanner to Acyuta.[8] The group of beings called *Tithi-devatās* mentioned in the *Vaikhānasa* treatises are also the presiding deities of some material used in the temple. Saptamī, the deity of the seventh *Tithi*, is of golden complexion and is clad in the garments of *śyāma* hue.[9] Aṣṭamī,[10] the deity of the eighth *Tithi* (*aṣṭamī*), is of *śyāma* complexion and is clad in golden-coloured clothes. Subhadrā,[11] the deity of twelfth *Tithi* (*dvādaśī*) has yellow (*pīta*) complexion and is clad in garments of the colour of *japā* flower. Kanyā,[12] the deity of thirteenth *Tithi* (*trayodaśī*) is of red complexion and is clothed in *śyāmala* hue. Sumukhī,[13] the deity of fourteenth *Tithi* (*caturdaśī*) has *śyāma* complexion and is clothed in the colour of molten gold (*tapta-hema*). Pauṣṇī[14] or Paurṇamāsī, has *śyāmala* complexion and is clad in yellow (*pīta*) garments.

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[1] *VAI*.21 p.71; *VAK*.20 p.139.
[2] *VAI*.39 p.133; *VAK*.36 p.249.
[3] *KJK*.77 p.145; *KLA*.18.37b; *SAA*.37.24a.
[4] *KJK*.34 p.64.
[5] *Ibid.*, 77 p.145; *KLA*.18.37a; *SAA*.37.24a; *VAI*.39 p.133; *VAK*.36 p.250.
[6] *VAI*.39 p.133; *VAK*.36 p.250.
[7] *KJK*.34 p.64.
[8] *Ibid.*, 34 p.64.
[9] *KLA*.13.78.
[10] *Ibid.*, 13.78.
[11] *Ibid.*, 13.79a.
[12] *Ibid.*, 13.79b.
[13] *Ibid.*, 13.80a.
[14] *Ibid.*, 13.80b.

CHAPTER VII
PARIVĀRA-DEVATĀS
(Divinities in temple precincts)

The treatises of *Vaikhānasa* system mentions a number of deities to be invoked and worshipped even in the daily worship and rituals both in temple and the houses. They are classified into various groups depending on their functions in the temple structure and rituals as well.

Depending upon the number of members, the temple and worship are classified into three grades. The lowest grade (*adhama-adhama*) is that where Seneśa (Viṣvaksena) alone accompanies Viṣṇu. The presence of Garuḍa and Seneśa makes it lower (*adhama-madhyama*). The low grade (*adhama-uttama*) consists of eleven members i.e. *Dikpālakas* and Sūrya, in addition to Garuḍa and Seneśa. Presence of *Nava-grahas* in the second *āvaraṇa* makes it to be *madhyama-adhama*.[1]

Among the members of *pārṣada-devatās*, Ananta, Garuḍa, Viṣvaksena, Pitāmaha (Brahmā) and Vikhanas (*Munirāṭ*) are called *anādi-Vaiṣṇavas*.[2] As per *Kriyādhikāra*, Viṣvaksena, Śrībhūta and Garuḍa in the first *āvaraṇa* (precinct) and Cakra, Dhvaja, Abja and Yūtheśa in the second precinct are *Anapāyins* i.e. inseparable ones of Viṣṇu.[3] The temple or any ritual does not serve the purpose if it is devoid of the deities collectively called *anapāyins*.[4] Their images should not be established in one and the same cell or shrine.[5] The *pārṣada* group includes *Anapāyins*, *dvāra-devatās*, *dvāra-pālakas*, *vimāna-pālas*, *gopura-pālas*, *dik-pālas*, *nava-grahas*, sages (*ṛṣi*) and *cāmara-dhārins*.

Among the *pārṣada-devatās* of Viṣṇu, the trio consisting of Sudarśana, Garuḍa and Viṣvaksena have the special honour and worship in almost all temple rituals right from the selection of site (*karṣaṇādi*) to consecration (*pratiṣṭhānta*) of the temple and thereafter in every temple rituals. They are worshipped at the ritual of soil testing[6] when the plants of

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[1] *Ibid.*, 15.234–238a.
[2] *KRA*.29.181.
[3] *Ibid.*, 5.96–997a.
[4] *KLA*.15.223b; *VĀS*.4.37.
[5] *KLA*.15.222b.
[6] There are some rituals and ways to test the quality of the land, where the temple is to be built. The land is tilled and the seeds are sown. When the seeds develop into plants, the cows are allowed to graze. Observation of growth of the plants enables one to determine the fertility of the land. The cows' consumption of the

seeds sown become well grown before the cows are allowed to graze.[1] In the ritual of *Mṛt-saṅgrahaṇa*[2] for the *utsava*, these three deities are worshipped before their images are carried in the palanquin to the place where the auspicious soil is to be collected. They get a special honour of worship before Bhudevī is worshipped.[3] At the time of *Tīrthotsava*,[4] before the Cakra (Sudarśana) is dipped in the holy water, these three are worshipped in a special manner. According to Marīci,[5] Viṣvaksena and Garuḍa too optionally have a dip in the water. However, this is not a current practice in the temples.

The images of the Garuḍa, Viṣvaksena, the sages (*ṛṣis*), subordinate deities (*parivāra-devatā*) and the devotees (*bhakta*) must have the height upto shoulder (*hikkā-anta*), breast-line (*stana-anta*) and navel (*nābhi-anta*) of the *dhruva* icon of Viṣṇu. However, their images should be equal in height to that of Śrīdevī and Bhudevī or one-fourth or one-eigth less.[6] The images of *parivāra-devatās* should be painted and installed with their consorts and vehicles (*vāhana*).[7] The images of *vimānapālas* and *dvārapālas* may be in *citra*, *citrārdha* or *citrābhāsa*.[8]

The material for the preparation of the images of *pārṣada-devatās* must be of identical material used for the *dhruva* icon of Viṣṇu.[9] Any other material inferior to the material of the image of Viṣṇu may also be used. However, the images of Viṣvaksena, Ravi, Skanda and Garuḍa shall always be of stone, mortar or wood irrespective of the material used to make the

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well-grown plants without hesitation or refusal to eat helps to know the quality of the water.

[1] *SAA*.5.1–2a; *VĀS*.2.10–11; *YAJ*.3.8–9a

[2] *Aṅkurārpaṇa* is one of the important rituals performed before the commencement of any auspicious ceremony of both temple and household. It consists of two sections viz. *Mṛtsaṅgrahaṇa* and *Aṅkurārpaṇa*. The fertile soil is collected from the prescribed auspicious places and brought to the temple and the soil is filled in the vessels called *Pālikā*, made up of clay, gold or copper. Then, the nine varieties of seeds (*nava-dhānya*), already soaked in water, are sown in the *Pālikās* that are to be taken care of until the end of the festival.

[3] *SAA*.55.21–23, 28; *VAI*.54 p.185; *VAK*.52 p.346–347.

[4] On the concluding day of every temple festival, *Tīrtha-bera* or Cakra, or both, are taken to the river or tank where the holy dip ceremony is performed as *avabhṛta-snāna* is performed at the end of sacrificial rituals.

[5] *VAI*. 56 p.192; *VAK*.54 p.358.

[6] *KRA*.6.29; *VAK*.15 p.73.

[7] *KLA*.14.252–253.

[8] *Ibid.*, 7.46–47a.

[9] *KJK*.39 p.71; *KLA*.7.41b–43a; *KRA*.5.89b–90; 17.46b–47; *SAA*.20.45–46; *VAI*.42 p.145; *VAK*.15 p.72; 71 p.448; 72 p.449; *YAJ*.12.24.

image of Viṣṇu. As per other authorities, Bhṛgu refers to the images of the sub-ordinate deities must be made up of stone without colouring. So also refers Kāśyapa to Bhṛgu. In *ekabera* or *dhruvārcā* mode of installation of Viṣṇu, the images of *parivāra-devatās* must be of stone.

The postures of the images of *parivāra* deities depend on the posture of the *dhruva* image of Viṣṇu in the main sanctum sanctorum.[1] Their images must be depicted in standing (*sthānaka*) stance in case the main *dhruva* image is in standing posture; their images may be either in standing (*sthānaka*) or seated (*āsīna*) posture if the *dhruva* image of Viṣṇu is in reclining (*śayana*) or sitting posture. However, the icon of Viṣvaksena and Vighneśa shall be in seated posture.

The temples or shrines allotted to the *parivāra-devatās* must have the measure of three *hasta*[2] and the height should be half of the main *prasāda*. The temples may also be of the height equal to *kapota* (cornice) or *maṇṭapa* or *prākāra*[3] of the main shrine of Viṣṇu. They should have all sorts of ornamental works. The temple (*āśraya-ālaya* or *parivāra-ālaya*) of the subordinate deities housing both *dhruva* and *kautuka* icons is of *uttama* grade; it is of *madhyama* grade in case it is *ekabera*; and it is *adhama* if it has only the *pīṭha* (pedestal) for the deity.[4]

Amongst these divine beings called Anapāyins, Śrībhūta and Garuḍa may be placed near the main shrine whereas Cakra, Śaṅkha and Dhvaja may be placed near the bali-pīṭha (Mahā-pīṭha), thus Marīcì refers to views of some others.[5] Generally, 'some others' may mean the other sages of Vaikhānasa system or the practices prevalent in other places.

Ananta

Ananta, one of the five members called *anādi-vaiṣṇava*,[6] is very auspicious (*śubha*) amongst the group labelled as *anapāyin*.[7] He is the divine being serving the purpose of soft couch (bed) to Viṣṇu in his reclining posture. According to Periyāḻvār, one of the *Vaiṣṇava* poet saint, Ananta is one of the two in whose mind the Lord Viṣṇu is ever present, the other being Garuḍa. He is invoked also with other names such as Sahasraśīrṣa, Śeṣa, Nāgarāja and Nāgapa.

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[1] *KJK*.39 p.71; *KLA*.7.43b–45; *KRA*.5.85–87a, 60–61; 17.35–36a; *SAA*.20.47–48.
[2] *KLA*.7.63b.
[3] *Ibid*., 7.40.
[4] *KRA*.5.314, 315a.
[5] *VAK*.20 p.119.
[6] *KRA*.29.181.
[7] *KLA*.15.223a.

The terms such as Nāgarāja and Sahasraśīrṣa confirm his supremacy over the serpents. The term 'Ananta' meaning 'infinite', the common term used for Viṣṇu, indicates his eternal association with the Supreme Being. Similarly, another name i.e. 'Śeṣa' also indicates his inseparable and eternal association with Viṣṇu. Poykaiyāḻvār, one of the three early Āḻvārs, states in his hymnal work,[1] "Ananta serves Him i.e. Viṣṇu as parasol when He is moving, as *siṁhāsana* when He is seated, as wooden sandals when He is standing, as a float on the milky ocean while He is reclining and also as auspicious lamp in His place, His silken cloth and His pillow". Moreover, by worshipping Ananta, one gains the world called *Āmoda*, the place of Viṣṇu, which fact also confirms his status on par with Viṣṇu, the Supreme Being.

Ananta,[2] consort of Javanī or Surā or Vāruṇī, has the complexion of gold or white (*sita* or *śveta*) or like conch and he is clothed in blue or yellow. This two-armed one with *añjali-mudrā* or holding lotus in them and adorned with *kirīṭa* or *karaṇḍikā-makuṭa* is depicted seated on the *siṁhāsana*. His head is overshadowed by snake-hood consisting of nine, seven or five heads rising behind his head so that his form resembles that of Aniruddha. His emblem may be a snake or *makara*[3] which is also his mount.

In another type,[4] Ananta is depicted with his consorts Jayā and Puṣṭikā. His form resembles that of Aniruddha. His image may be in full human form. Alternatively, he may have the human torso with the serpentine form below, either in standing or seated posture. He may have two or four hands. His lower right hand has *abhaya* gesture and the left one may be in *varada* or *kaṭaka* pose. He is adorned with *kirīṭa* and all sorts of ornaments. His head, above the *uṣṇīṣa* (turban) is overshadowed with the serpent hood consisting of seven, five, three or one head. His consorts Jayā and Puṣṭikā decorated with crest-jewel of gem (*maṇi*) are depicted on the right and left respectively. Both of them have human form above the navel. Both of them are two-armed and they hold *utpala* (lily) in one hand and another in *abhaya* gesture.

According to *Prakīrṇādhikāra*, the installation of Trivikrama image in *aṣṭāṅga* fashion includes also Ananta in addition to Mahī, Prahlāda, Bali,

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[1] *Mutal Tiruvantāti*, 53.

[2] *KRA*.5.173b–174; *PRA*.10.34–35; *SAA*.21.31b–32a; *VAK*.20 p.114–115; *YAJ*.22.31b–32; *EHI*.I.2. p.

[3] The term '*sagaradhvaja*' found in *Vimānārcānakalpa* must be '*makaradhvaja*.'

[4] *KRA*.29.177; *VĀS*.24.2–8a.

Namuci, Śukra, Garuḍa and Vāsuki.[1] As per this, one can find a beautiful wooden image of Ananta in the Trivikrama temple at Tirukkovalur.

Ananta is allotted a separate cell on the left side of the *gopura* in the first *āvaraṇa*.[2] He may be depicted as the *dvāra-pālaka* of the third entrance[3] (*dvāra*), the second *āvaraṇa*[4] or the third *āvaraṇa*.[5] His image may be set up facing the west.[6] Ananta's image may be made of stone irrespective of the material used for the *dhruva* icon of Viṣṇu in the main shrine.[7]

Bhṛgu[8] states that Ananta's image may be set up on the northern side of the temple on the ground or next to anthill (*valmīka*). Ananta's worship destroys the diseases like *kuṣṭha* (leprosy) and *apasmāra* (epilepsy). The woman who lost her child as well as a barren woman achieves her desire by worshipping Ananta on Sunday. Finally, she reaches the worlds called *Āmoda*. This result might have influenced the development of serpent worship on the anthill (*valmīka*) that is prevalent especially in South India.

Garuḍa

Garuḍa, the mount of Viṣṇu, is one of the immediate and inseparable attendants known as *anapāyins*. In Rāmāyaṇa, in the context of battle, he relieved Rāma and Lakṣmaṇa from the enwrappment by the snakes (*nāga-pāśa*) and he introduced himself to them as their friend and the vital force of the Supreme Soul moving outside.[9] He is one of the deities eulogized in the *Vedas* to have beautiful wings (*suparṇo'si garutmān*). He occupies in almost all the magical medical treatments as a remover of the diseases. *Garuḍa-stambha*, erected by the Greek ambassador Heliodorus in the 2nd century BC in Vidisa (Madhya Pradesh) is one of the earliest evidences to show the status of Garuḍa with Viṣṇu (Nārāyaṇa).

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[1] *PRA*.14.38b–39.
[2] *KLA*.7.48b; *VĀS*.24.9a.
[3] *SAA*.21.30b.
[4] *KRA*.29.178; *VĀS*.24.9a.
[5] *SAA*.21.32b, 34a.
[6] *YAJ*.22.32a.
[7] *SAA*.69.126–128a.
[8] *VĀS*.24.9b, 29b–31.
[9] *Rāmāyaṇa*, *Yuddhakāṇḍa*, 50.46:

ahaṁ sakhā te kākutstha priyaḥ prāṇo bahiścaraḥ /
garutmāniha samprapto yuvayoḥ sāhyakāraṇat //

Marīci states that at the time of *Tīrthotsava*, Garuḍa accompanied with other two optionally have a dip in the water.[1] It clearly indicates his prominence in the temple. However, this is not in practice in the temples currently. The temple festival always commences with the *dhvaja-ārohaṇa* i.e. raising the banner of cloth with the image drawn on it (Plate XLVIII-b). Similarly, the festival ends with the *dhvaja-avarohaṇa*. During the *Mahotsava* as well as some important occasions in South Indian Viṣṇu temples even currently, the day on which the Lord being placed on the back of Garuḍa is taken in procession (*Garuḍa-sevā*) is considered to be very important (Plate XLVIII-d). On the corner of the superstructures as well as on the rampart walls of the temple, Garuḍa is depicted in *padmāsana* with *añjali* gesture.

Garuḍa is the embodiment of the *Vedas*.[2] Bhṛgu[3] describes his limbs as - his head represents the *sāman* called Trivṛt, his eyes Gāyatra, his soul Stoma, his body (torso) Vāmadevya, his wings Bṛhad and Rathantara, his tail Yajñāyajñiya, his limbs the *Chandas* and his claws (hoof or *śapha*) the *Yajus*.

Garuḍa, born on the Svāti constellation in the month of Tiṣya, is popularly known by various names such as Vainateya, Garutmān, Suparṇa, Khagādhipa, Vīśa and Pakṣirāja. He is the mount (*vāhana*) and the emblem of Viṣṇu's banner (*dhvaja*). Garuḍa's icons are placed on the superstructure (*vimāna*) of the Viṣṇu temples.

Of the divine beings called *Anapāyins*, Garuḍa's *aṅga-ālaya* is closest to the main shrine exactly in front of the main shrine of Viṣṇu.[4] The height of the icon of Garuḍa should be upto the shoulder (*hikkā-anta*), breast-line (*stana-anta*) and navel (*nābhi-anta*) of the *dhruva* icon of Viṣṇu, installed in the main sanctum. Alternatively, the icon may be equal in height to that of Śrīdevī and Bhudevī or one-fourth or one-eighth less.[5] Though the rule that the *pārṣada-devatās* must be of identical material used for the *dhruva* icon of Viṣṇu, the icon of Garuḍa has always to be of stone, mortar or wood.[6] The posture of Garuḍa depends on that of the icon of Viṣṇu in the main shrine. Garuḍa's icon must be in standing posture if the *dhruva-bera* of Viṣṇu is in standing stance; and, Garuḍa may be depicted

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[1] *VAI*. 56 p.192; *VAK*.54 p.358.
[2] *KLA*.15.56a.
[3] *KRA*.5.167b, 170–171.
[4] *VAK*.20 p.119.
[5] *KRA*.6.29; *VAK*.15 p.73.
[6] *KJK*.39 p.71; *KLA*.7.41b–43a; *KRA*.5.89b–90; 17.46b–47; *SAA*.20.45–46; *VAI*.42 p.145; *VAK*.15 p.72; 71 p.448; 72 p.449; *YAJ*.12.24.

either in standing or seated posture in case the *dhruva-bera* of Viṣṇu in the main shrine is in seated or recumbent posture.[1]

Garuḍa's image on the banner cloth (*dhvaja-paṭa*) has to be in the *svastika* or flying posture, while the image in the shrine allotted to him has to be in the *Garuḍāsana* or *brahmāsana* posture. His eyes have to be carved as if looking at the ground in a supplication mood. The image must be shown wearing the eight serpents. He is one of the three deities with five colours mentioned in the iconographical texts. The image to be drawn on the banner should be proportionately to the height of shoulder (*bāhvanta*), ear (*karṇānta*), breast (*stanānta*) or navel (*nābhyanta*) of the *dhruva* image of Viṣṇu installed in the sanctum sanctorum. Alternatively, Garuḍa's image may be with the height equal to the height of *śuddha-dvāra* (interior frame measure) of the main door or more or less one or two quarters of the same. In the same way, his height may be equal to half of the height of the sanctum sanctorum or three-fourth or equal.[2] He must be depicted in *madhyama nava-tāla*[3] or *navārdha-tāla* measure in one of the three flexional standing stances (*bhaṅga*) in particular in *atibhaṅga* posture.[4] Garuḍa may be shown seated in *padmāsana*, *vajrāsana*, *svastikāsana* or *Virāsana* posture.[5]

Garuḍa,[6] in full form, is depicted in swift flying pose with his wings fully spread out. His left leg is shown folded well behind while another one is stretched and raised behind. His left hand is stretched out and his right one is shown to hold a lotus or a lily. Alternatively, both the hands may bear *añjali* gesture. The serpent Sumukha adorns his right shoulder. This depiction is for the welfare of the *grāma* (human settlements).

In the form meant for victory,[7] Garuḍa has to be shown in *Garuḍāsana*, a typical seated posture so named on account of Garuḍa's position. One of his legs is firmly planted on the pedestal with his knee raised and another one is stretched behind with bend at his knee. In case the *dhvaja* is meant for the welfare of the sages (*ṛṣi*), Garuḍa is depicted in *padmāsana* sitting posture on *padmapīṭha* in meditating pose.[8]

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[1] *KRA*.29.140b–141.
[2] *VAI*.53 p.181; *VAK*.51 p.340.
[3] *KJK*.50 p.87; 91 p.174; *KLA*.15.56a; 32.24b;*VAI*.53 p.181; *VAK*.51 p.340.
[4] *PRA*.24.56a. *Atibhaṅga* posture indicates the heroic attitude which suits to the description of Kāśayapa '*vīraraudrasamanvitam*' (*KJK*.49 p.86).
[5] *KJK*.91 p.174.
[6] *Ibid.*, 91 p.174; *KLA*.15.182b–185a; *KLA*.32.24–26a.
[7] *KLA*.15.185a–186a; *PRA*.24.56b–57a.
[8] *KLA*.15.186b–187a.

Garuḍa's icon must be fashioned in *nava-tāla* measure. He is one of the three attendants to have multi-coloured appearance, besides Śrībhūta and Ananta, the couch-bed of Viṣṇu. He is of golden complexion and is adorned with the garments in the hue of parrot's tail (*śuka-piñcha*). His eyes are in oval shape. He is bedecked with the ornaments like jewel-studded *kirīṭa-makuṭa* or *karaṇḍa-makuṭa*, garland-strings, *jhallarīmekhalā*, *kuṇḍala*, *aṅgada*, *hāra*, *bāhubandha*, *aṅgulīyaka*, *nūpura* and *kiṇkiṇījāla* in addition to *channavīra*, a typical ornament exclusively meant for the warring divinities like Skanda, Durgā, and so on.

Garuḍa, known as *aṣṭanāgavibhūṣīta*, is adorned with eight popular serpents[1] - Ananta on his left hand, Vāsuki as his *yajñasūtra* (sacred chord), Takṣaka as his *kaṭisūtra* (waist-belt), Kārkoṭaka as his *hāra* (necklace), Padma and Mahāpadma worn on his right and left ears (*kuṇḍala*) respectively, Śaṅkha on the head and Gulika on his right hand. Alternatively, the three-headed serpent Sumukha, who attained immortality by getting a little *amṛta*, may be shown adorning his right shoulder. This beautiful bluish baby serpent, with hood fully expanded and showing his fangs, must be depicted smiling with pride expressing its greatness of adorning the shoulder of the enemy of its own group. According to colouring plan, he has golden feathers, coppery crest, black or dark edge of the beak, reddish palms and soles and conch-white teeth and nails. Thus, he is the combination of five colours.[2]

Garuḍa is depicted on the right side in the *dhruva* form of Yoga-sthānaka. He is one among the eight essential members associated with Trivikrama. In such a case, Garuḍa is to be depicted on the left of Trivikrama with *praharaṇa* (*tāḍana*) gesture in the pose of attacking Śukra who was against the charity proposed by Bali to Vāmana. This is depicted in almost all Trivikrama panels of South India and the Deccan (Plate XXXV-a, XXXVI-a). He is also shown in the panels of Gajendramokṣaṇa (Plate XLV-b). As the companion of Kṛṣṇa, Garuḍa must be shown on the left of the former in standing posture bearing *añjali* gesture. His wings must appear half-folded like the leaf of *tāla* tree (Plate XLVIII-c).

In the Yānaka-narasiṁha[3] and Pātāla-narasiṁha,[4] he is depicted holding and supporting on his shoulders Anantāsana with Narasiṁha seated on it. In the Lakṣmīnārāyaṇa icon, Garuḍa, fashioned in *navārdha-*

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[1] *PRA*.24.59b–61.
[2] *VAK*.51 p.340.
[3] *KLA*.19.20–21.
[4] *KRA*.11.52–58; *PRA*.13.67b–68.

tāla with reference to that of Nārāyaṇa, supports both of them on his shoulder. His eyebrows are shown slightly raised upwards.

The earliest representation of Garuḍa is on the right side, on the front wall, in the rock-cut cave temple of Trinity at Mandagappattu, dedicated by the Pallava ruler Mahendravarman I. Among the metal icons of Garuḍa, the one found in the temple at Tirukkurunkudi (Plate XLVIII-c) is remarkable for his beauty and majesty. The tall icon of Garuḍa is the one flanking on the left side of Viṣṇu in Saurirāja Perumāḷ temple at Tirukkannapuram (Nagapattinam District, Tamil Nadu). A tall Garuḍa icon, seated in *Garuḍāsana*, in Śrīnivāsa Perumāḷ temple at Nacchiyar Koyil (near Kumbakonam) is believed to be of stone. *Garuḍa-sevā* festival in this temple is very famous.

Garuḍa's installation and worship benefit in the promotion of *vāhanas* (vehicles). The food offered to Garuḍa at the time of *dhvaja-ārohaṇa* must be partaken by the women who wish to have brilliant, valorous and heroic sons, says the *Āgamas*, both of *Pāñcarātra* and *Vaikhānasa*.[1] It is interesting to note that Garuḍa's head is represented on the western (back) side of Pañcamukha Āñjaneya where Garuḍa's function is to relieve the impurities of mind and toxins causing the diseases of the devotees.

Viṣvaksena (Seneśa)

Viṣvaksena, also known as Amita, Śānta, Seneśa and Hariseneśa,[2] occupies a very important place in the Viṣṇu temples as well as *Vaiṣṇava* religion. He is dearer to Viṣṇu, states Bhṛgu.[3] He is one amongst the group of deities called *anādi-vaiṣṇava*.[4] His emblem of *dhvaja* is the mountain-peak (*ṣṛṅga*).

Viṣvaksena is the chief of *Viṣṇupariṣada-devatās* and he is also the gatekeeper. His presence and worship in every temple ritual are inevitable even in *adhama-adhama* grade.[5] Therefore, the *pradakṣiṇa* (circumambulation) of the shrine of Viṣṇu should include the sub-shrine of Seneśa together.[6] Moreover, he must be worshipped even before the commencement of any ritual both in temple and house.[7] Otherwise, expiatory (*prāyaścitta*) ritual should be performed, for his absence is

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[1] *SAA*.54.79–80a; *VAI*.53 p.183; *VAK*.51 p.344.
[2] *SAA*.44.60b.
[3] *KLA*.15.224b.
[4] *KRA*.29.181.
[5] *SAA*.46.8b.
[6] *KRA*.10.67b.
[7] *Ibid.*, 20.34.

considered a flaw and the expiatory *homa* is to be performed with *caru* mixed with *tila* and *sarṣapa*.[1] Moreover, the absence of the worship to Seneśa causes the loss of further generation of the *yajamāna* (donor).[2]

The five-fold daily worship of Viṣṇu includes also the worship to Viṣvaksena.[3] The flowers or garlands offered to Viṣṇu in the earlier worship should be presented to Viṣvaksena before the commencement of next worship. Hence, he is called '*Nirmālyadhārin*'.[4] *Vāsādhikāra*[5] and *Yajñādhikāra*[6] present a beautiful story how Viṣvaksena became the recepient of *nirmālya* of Viṣṇu and the parallel story of Caṇḍeśa is available in *Śaiva Āgamas*. A panel on the external wall of the Vaikuṇṭha Perumāḷ temple (Plate XLVIII-a) depicts the narration of the *Vaikhānasa* works. As per *Vāsādhikāra*, the remnants of Śrīdevī must be offered to Seneśa's consorts viz. Sūtravatī and Jayā.[7] Worship to Viṣvaksena enables one to achieve the status of being the chief of all the worlds and the worshipper enjoys in both the worlds and he attains the place of *Sāyujya*.[8] This indicates that the status of Seneśa is on par with Viṣṇu.

Viṣvaksena,[9] fashioned in *nava-tāla*[10] measure, must be depicted seated on *siṁhāsana*[11] with his right leg folded to rest on the seat and the left one hanging down. He is bright in complexion of red or like fire and is clothed in the colour of yellow or *śyāma*. This four-armed one holds the attributes viz. *cakra*, *śaṅkha* and *gadā* with the fourth hand being in *varada* gesture. He is adorned with *kirīṭa* and all sorts of ornaments like *keyūra* and *hāra* applicable to Viṣṇu. He resembles Viṣṇu in all sorts of physical aspects and ornaments except *Śrīvatsa* and *Pralamba-brahmasūtra*, which are unique ones of Viṣṇu. This *pralamba-sūtra* is different from the *yajña-sūtra* or *brahma-sūtra* in general applicable for all.[12] Kāśyapa mentions

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[1] *KJK*.96 p.186.
[2] *VAI*.62 p.209; *YAJ*.44.31b.
[3] *KRA*.10.59b.
[4] *Ibid*., 9.49, 207; *VAI*.46 p.160, p.162; *VAK*.41 p.280; *VĀS*.24.115b–116a; 25.33b; *YAJ*.32.17b–18a.
[5] *VĀS*.23.1–44.
[6] *YAJ*.21, Various reading.
[7] *VĀS*.24.117a.
[8] *KRA*.10.62.
[9] *KJK*.49 p.86; *KRA*.5.161b; *SAA*.21.19b; *VAI*.19 p.60.
[10] *KJK*.50 p.87; *KLA*.15.52b–54a; *SAA*.21.19b–21; *YAJ*.21 (etc) p.89.
[11] The phrase '*sitavāhanenāsīnaḥ*' in *Vaikhānasāgama* text must be taken '*siṁhāsane samāsīnaḥ*' which tallies with other treatises.
[12] This had already misled many scholars. Dr. Champakalakshmi (p.236) surveys and points out that the bronze image at Mannarkoil (Tirunelveli district) is the only image of Seneśa without *yajña-sūtra* which is not *pralamba-brahmasūtra*.

him with *pralamba-yajñopavīta*[1] which must be taken not in the sense of what this term means in case of Viṣṇu.

In another four-armed form,[2] Viṣvaksena is represented holding the attributes *cakra* and *śaṅkha* on the backhands. His front right hand bears *abhaya* gesture and the left one is in *kaṭyavalambita* pose. In the two-armed image,[3] Seneśa is shown holding flowers. The image, if installed for the promotion of the territory, should hold the weapons *śakti* and *gadā* or *daṇḍa*. This type is meant for the welfare of the subjects and prosperity.

Viṣvaksena, born on the constellation of Pūrvāṣāḍha in the month of Bhādrapada, may be accompanied with his consort Jayā who has the complexion of *sasya-śyāma*. One can find in the temple of Tirumaliruncolai (Aḻakar Koyil), a rare and beautiful icon of two-armed Seneśa in *sukhāsana* posture accompanied with his consort Jayā, both of them seated on the same seat in *ardharjvāgata* mode of sitting. Here, Seneśa bears *varada* gesture on the right and *siṁhakarṇa* or *āhūyavarada* gesture on the left. Jayā is seated in *sukhāsana* fashion with her right leg folded and placed on the seat and the left one hanging down. Her right hand bears *kaṭaka* gesture whereas her left one is placed on her lap.

In the Śrīnivāsa (*Pañcavīra* group) temple at Nacchiyar Koil (near Kumbakonam), both *dhruva* and *utsava* images of Viṣvaksena have two hands and they are in *sukhāsana* posture. Here, Seneśa is depicted holding a flower in right hand and the left one bearing *varada* pose, for the *dhruva* image of Viṣṇu and other members of *Pañcavīra* group and Brahmā are two-armed.

It is very rare to find the image of Seneśa with the weapon *śakti*. In most of the temples, irrespective of the mode of worship being *Vaikhānasa* or *Pāñcarātra*, his image is found with four hands holding *cakra* and *śaṅkha* on the backhands. The front right hand bears *tarjanī*, *vyākhyāna* or *abhaya* gesture whereas the left one normally holds *gadā* with its bulbous end placed on the ground. It is to be noted that the *tarjanī-mudrā* is not mentioned in *Vaikhānasa* treatises but in *Pāñcarātra* texts. In *Vaikhānasa* treatises, he is benign but in *Pāñcarātra* treatises, he is both benign and depicted with terrible countenances with curved eyebrows and protruding teeth (*daṁṣṭrā*).[4]

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[1] *KJK*.49 p.86.
[2] *VAI*.19 p.60; *VAK*.20 p.117.
[3] *KLA*.5.160b; 15.54–55; *VAK*.20 p.117.
[4] *Īśvara saṁhitā*. 17.123–126.

Viṣvaksena's image must be in seated posture irrespective of the posture of the *dhruva* image of Viṣṇu in the main sanctum,[1] which is, according to Bhṛgu, also the injunction of the early authors. The height of his image may be equal to that of the *dhruva-bera* of Viṣṇu though there is a rule that the height of the sub-ordinate images must be to the level of shoulder, breast-line or navel-line of the main *dhruva* icon of Viṣṇu.[2] Similarly, though there is a strict code that the images in the temple premises must be made of the material used for the *dhruva* image (of Viṣṇu) installed in the main sanctorum, Seneśa's image may be made of stone.[3]

The image of Viṣvaksena is placed in between the direction of Kubera (north) and Īśāna (north-east) adjacent to the sanctum sanctorum i.e. in the first *āvaraṇa*[4] or in a separate cell (*parivāra-ālaya*) next to the northern rampart wall.[5] His image should not be established anywhere.[6] His image must always be facing the south. His shrine should house both *dhruva* and *utsava* icons.[7] His image may be depicted on the top part of hind wall accompanying various *dhruva* icons of Viṣṇu such as *yoga-śayana*[8] and *bhoga-śayana*.[9]

Seneśa, being the chief and immediate attendant of Viṣṇu, gets special honour and worship ever. Hence, he is to be worshipped on a pedestal of the *paṅkti* (arrangement of *kalaśa* or material) in the rituals like *snapana* (bathing ceremony).[10] That is why Marīci[11] includes optionally Viṣvaksena also to have dip in the water during *Tīrthotsava* in Viṣṇu's temple. He is to be worshipped in a special manner in case the *mahotsava* in the Viṣṇu temple is postponed and also whenever there occur in the temple some problems like quarrels, fire accident and blood-shed.[12] During the *Mṛgayā-utsava*,[13] Viṣvaksena is to be worshipped earlier and he

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[1] *KLA*.7.45; *KRA*.5.86b–87a.
[2] *KRA*.5.274–275a.
[3] *Ibid*., 5.89b–90; 22.92b–93; *SAA*.69.126–128a.
[4] *KJK*.39 p.71; *KLA*.7.33b, 38b; *KRA*.5.94a; *VAK*.20 p.117; *VĀS*.4.30b.
[5] *KLA*.7.39; *VAI*.19 p.60; *VAK*.20 p.117.
[6] *KLA*.15.225a.
[7] *SAA*.21.22a.
[8] *VAK*.19 p.98; *YAJ*.16.7a.
[9] *YAJ*.16.16b.
[10] *SAA*.50.1a.
[11] *VAI*.56 p.192; *VAK*.54 p.358.
[12] *VAI*.62 p.208; 66 p.223; *VAK*.61 p.388; 68 p.419.
[13] *Mṛgayā-utsava* is celebrated in the manner of going for hunting. The *utsava-bera* of Viṣṇu is carried either in the palanquin or mounted on the horse (*aśva-vāhana*) to adjacent garden or forest where a special worship is performed. In some temples

is informed about the festival of Viṣṇu proposed to take place. His image must be carried in a separate palanquin or vehicle behind that of Viṣṇu. This shows very clearly as to how Seneśa is considered to be the most important attendant of Viṣṇu. Moreover, it is to be noted that, in *Śrīvaiṣṇava* tradition of South India, Viṣvaksena is taken as the *Ācārya* (preceptor) in order next to Śrīdevī and Nārāyaṇa.

Sudarśana

Sudarśana occupies the significant place among *anapāyins* (inseparable ones) of Viṣṇu.[1] His role is very prominent in all sorts of the rituals both in the temples and in the houses. Among the *pārṣada-devatās* of Viṣṇu especially in the trio consisting of Sudarśana, Garuḍa and Viṣvaksena, Sudarśana's presence is inevitable in all temple rituals. The procession (*grāma-pradakṣiṇa*) of Cakra takes place in the temple right from the commencing day to concluding day, in order to offer *bali* to the divinities on the eight directions during the days of *Mahotsava*.[2] The holy dip of Sudarśana (*cakra-snāna*), sometimes with *snāna-bera* of Viṣṇu, in the temple tank is considered to be important in the *Tīrthotsava* (Plate XLIX-a), for he is the purifier of all. The people who dip in the water at the time of *Tīrthotava* are freed from all their sins.[3] Kāśyapa, while describing the nature of the *āyudhas* and attendants of Viṣṇu, states that *Cakra* signifies the *saṁsāra* set in motion by Viṣṇu and Śrīdevī.[4]

Sudarśana should not be installed in independent temple (*svatantra-ālaya*).[5] He is to be installed in the sub-shrine (*āśraya-ālaya / aṅga-ālaya*) on the right side of the main sanctum of Viṣṇu, on southwest direction or in between south and southwest.[6] His shrine[7] must be on circular plan completely right from *upāna* (lowest component of the temple below *adhiṣṭhāna*) to *stūpi* (finial). His installation in *dhruvārcā* mode is preferable.[8] This is probably to make the icon of Sudarśana combined with Yoga-narasiṁha (Plate XXXIII-b) on the back side in the middle of the

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of South India, a rabbit or white mouse, caught and brought to the presence of Lord, is released in front of the deity indicating the purpose of the festival.

[1] *KRA*.5.96–997a.

[2] *KJK*.92 p.178.

[3] *Ibid.*, 93 p.180–181.

[4] *KJK*.35 p.66.

[5] *Svatantra-ālaya* is an individual temple outside the premises of the main temple but within the limit of the *pada-vinyāsa* of the human settlement.

[6] *KRA*.11.164b–165.

[7] *Ibid.*, 11.166a.

[8] *Ibid.*, 11.166b.

brahmapada mainly for the reason that Yoga-narasiṁha must be placed in the middle of *brahmapada* in *dhruvārcā* mode of worship.

Sudarśana is depicted in two forms – *samūrta* or *sakala* (personified) and *amūrta* or *niṣkala* (*cakra*), and both are admissible.[1] Generally, the *samūrta* form is preferred. *Prakīrṇādhikāra* mentions Sudarśana (*Cakra*) in three types viz. Vīra-cakra, Kāla-cakra and Sahasravicaka.[2]

Vīra-cakra[3] is the *cakra* held in the right hand of Viṣṇu which is usually found in two in sculptures as normal and *prayoga* (rim faces the onlooker). The diameter of this *cakra* must be equal to the height of the face the icon i.e. one *tāla* proportionately. It should have five *jvālās* (flames), four on the sides and one in the middle, and twelve or eight spokes. This is worshipped for *mokṣa* and *śānti* (peace). This is very important in any type of *dhruva-bera* of Viṣṇu.

Kāla-cakra[4] is known as *Utsava-cakra*. The diameter of the wheel is equal to the height of the face of the *dhruva-bera* of Viṣṇu. The spokes (*ara*) are hundred and eight in *uttama*, fifty-four in *madhyama* and twenty-two or twelve in the *adhama* grade. The middle of the *cakra* is adorned with the face of lion or *makara* and the three or five *jvālās* (flames). The long shaft (*daṇḍa*) is attached below and it acts as the stand (Plate XLIX-b). Alternatively, the *cakra* may be placed on the pedestal i.e. *padmapīṭha* (Plate XLIX-b). Two lions may be shown on the sides supporting *cakra*. In the icons, depiction of lions was in currency in 8th – 12th centuries. Kāla-cakra is common in most of the Viṣṇu temples in South India, for this serves the purpose of *bali-bera* in case the temples does not have a separate *bali-bera* or in case, as is seen presently, *bali-bera* has been taken as *śayana-bera*.

Sahasravicaka or Mahācakra[5] is the personified form of Sudarśana depicted alongwith *cakra*. The *cakra* with a number of spokes (*ara*) is fixed on a *padmapīṭha*. Personified form of Sudarśana fashioned in *nava-tāla* is placed in front of the *cakra* (wheel). His three eyes represent Sūrya, Candra and Agni. His face appears terrible due to the presence of protruding teeth (*daṁṣṭrā*). He is adorned with garland of bells (*kiṇkiṇī-mālā*) extending upto his knee. His broad chest is adorned with Śrīvatsa and highly valuable ornaments. His *kirīṭa-makuṭa* is combined with halo of

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[1] *VĀS*.31.1b–2a.
[2] *PRA*.23.14.
[3] *Ibid.*, 23.15–17.
[4] *Ibid.*, 2318–35a.
[5] *KRA*.11.166–176a; *PRA*.23.35b–43.

flames. He is of the complexion of flame or hot metal and he wears the garments in the colour of parrot's feathers (*śuka-patra*).

Sudarśana with sixteen hands is of *uttama* grade; eight-armed form is of *madhyama* grade and *adhama* grade is four-armed. However, he may be depicted also with only two hands at places. In sixteen-armed form, he holds *cakra*, *paṭṭasa*, *kunta*, *daṇḍa*, *aṅkuśa*, flame, *kṣurikā* and *śakti* on the right side; *śaṅkha*, *śara*, *cāpa*, *pāśa*, *hala*, *vajra*, *gadā* and *tomara* are held in the left hands.

In eight-armed icon, Sudarśana is depicted in the middle of *ṣaṭ-koṇa* holding *śaṅkha*, *cakra*, *gaḍa*, *padma*, *musala*, *aṅkuśa*, *pāśa* and *padma*. Alternatively, *pāśa*, *śara*, *khaḍga* are on the right hands with another right hand, obviously the lowest one, in *abhaya* gesture; on the left side, the lowest one is *kaṭaka-hasta* and other hands hold *aṅkuśa*, *dhanus* and *musala*. Among the sixteen-armed Sudarśana icons, the noteworthy is in Kālamegha Perumāḷ temple at Tirumokur (Plate XLIX-c). The *cakra* (wheel) with a number of *jvālās* (flames) has *sahasadala-padma* design and the *mūla-mantras* of Sudarśana and Narasiṁha are engraved on it. A sixteen-armed stone icon of Sudarśana (Plate L-a) is currently placed near the northern gopura in Saumyanārāyaṇa Perumāḷ temple.

Āyudha-Puruṣas

The five attributes (*āyudha*) of Viṣṇu are always depicted together in the reclining form of Viṣṇu. They should not be shown in their normal form in the hands of reclining Viṣṇu. They must be depicted in human form. In such depiction, they hold the model of their weapon on their head.[1] All of them, fashioned in 2½ *tāla* measure, are depicted hovering on the hind wall and they should be decorated with *karaṇḍa-makuṭa* and other ornaments. Their left hand is in *uddeśya* (probably *sūcī* or *tarjanī*) pose whereas their right hand is in *prahāra* or *tāḍana* pose expressing their attitude of attacking the demons Madhu and Kaiṭabha.[2] They accompany Viṣṇu in his *yoga-śayana*,[3] *bhoga-śayana*[4] and *vīra-śayana*[5] aspects.

Sudarśana (*Cakra*)

Cakra,[6] the attribute of Viṣṇu, is depicted in male form and he is consort of Puṣṭi or Puṣṭikā. He has the complexion red or that of fire and his garments are in red. He holds a *cakra* on his head. He has *dhūma-ketu*.

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[1] *VAK*.19 p.102.
[2] *VAI*.17 p.52; *VAK*.19.102.
[3] *VAI*.17 p.50; *VAK*.19 p.98.
[4] *VAI*.17 p.51; *VAK*.19 p.99.
[5] *VAI*.17 p.51; *VAK*.19 p.100.
[6] *KJK*.49 p.85; *VAI*.17 p.53; 19 p.60; *VAK*.19 p.102; 20 p.118; *EHI*.I.2 App-A, p.25.

His image must be placed in front of the sanctorum of Viṣṇu but behind Garuḍa. This divinity is different from the *dvāra-pālaka* viz. Cakracūlī, consort of Tuṣṭi.

Pāñcajanya (*Śaṅkha*)

Śaṅkha,[1] known also as Pāñcajanya, is consort of Vāruṇī. He has the form of *bhūta*. He is of milky white in hue and clad in red garments. He holds a *śaṅkha* on his head. His mount is swan and his banner bears the emblem of bird (*viyadgati*). His image is placed behind *Cakra* towards the entrance to the temple. This is different from Śaṅkhacūlī, consort of Nandā, depicted as *dvāra-pālaka*.

Kaumodakī (*Gadā*)

Gadā of Viṣṇu viz. Kaumodakī[2] is depicted in female form and is placed in sleeping place (*śayana-sthāna*) in the temple. Her image faces the west. This one with golden or red colour and red clothes is two-armed holding lotus. She holds *gadā* on her head. Lion is her mount and symbol of *dhvaja*.

Nandaka (*Asi*)

Nandaka,[3] the sword (*asi*) of Viṣṇu, is consort of Balā. His head (crown) bears a sword on it symbolizing his being the weapon sword of Viṣṇu. He is of red or white (*śveta*) complexion and clothed in blue. His mount is air (*vāyu*) and his emblem is flame (fire). His image is placed on the right side of the entrance to the fifth precinct as its guardian.

Śārṅga (*Dhanus*)

Śārṅga,[4] the bow (*dhanus*) of Viṣṇu, is depicted in *napuṁsaka* (hermaphrodite) form. It has the complexion of yellow (*pīta*) or mixture of five colours and is clothed in white. This deity holds the attribute bow on the head.[5] Cloud is its vehicle and arrow (*śara*) is its emblem of *dhvaja*.

Dvāra-devatās

The divine beings, six in number, collectively called '*dvāra-deva*' are ones who are present on the doorjamb of the sanctum sanctorum. They occupy the four parts of the doorjamb i.e. right, left, upper and lower. Hence, even the priest (*pūjaka*) is restricted to enter into the sanctum

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[1] *KJK*.49 p.85; *VAI*.17 p.53; 19 p.61; *VAK*.19 p.102; 20 p.118.
[2] *VAI*.20 p.65; *VAK*.19 p.102; 20 p.126.
[3] *VAI*.19 p.59; *VAK*.19 p.102; 20 p.116.
[4] *VAI*.19 p.60; *VAK*.19 p.102; 20 p.116; *EHI*.I.2 App-A, p.23.
[5] *Vaikhānasāgama* has the phrase '*pāśabhṛtam*' meaning 'holding *pāśa* on the head' is taken as '*cāpabhṛtam*' meaning 'possessing a bow on the head' suitable accordingly with the description of *āyudha-puruṣa* as well as the text in Rao's appendix.

sanctorum out of the period meant for rites as he is in a position to step over a deity present on the lower doorjamb. The facing position of these deities here is applicable with reference to the central deity which is installed facing the east. These six deities are to be worshipped on the door (*dvāra*) of the main sanctum.[1]

Dhātā

Dhātā,[2] consort of Sandhinī or Sannidhi, is present, facing the north, on the right door of the sanctum sanctorum. His complexion is like bamboo or bamboo-leaf and he is clad in red clothes. His *dhvaja* has the emblem of flower or chariot. His mount is chariot.

Vidhātā

Vidhātā,[3] known also as Kīnāśa, Muruṇḍa and Nyarṇa, is consort of Ūrdhvā. He occupies the place on the left door of the sanctum sanctorum and he faces the south. He has the complexion like parrot's feather (śuka-patra) and is clothed in white. His mount is elephant and his dhvaja is distinct with the emblem of snake.

Bhṛti

Bhṛti,[4] well-known also as Bhuvaṅga, is consort of Prīti and he is placed on the upper doorjamb. In reclining posture, he faces upwards by placing his foot on the north and head on the south. He has the complexion of blue (*nīla*) or that of blue-lily (*nīlotpala*). Bull is his mount and flame is the emblem of his *dhvaja*. The upper doorjamb is named after his name.[5]

Pataṅga

Pataṅga,[6] known also as Kapardin, is consort of Bharaṇī. He is of bright white (*śukla*) complexion and is clothed in red. He occupies the lower doorjamb. In reclining posture, he faces downwards placing his head on the north. Hence, the lower doorjamb is named *pataṅga*.[7] His invoking *mantra* informs that he should have *kaparda* or *jaṭā* (matted hair-lock). Horse is his mount as well as the symbol on his banner. According to *Vimānārcanākalpa* text, his *dhvaja* is white.

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[1] *KRA*.5.125a, b.

[2] *Ibid.*, 5.117; *VAI*.19 p.58; *VAK*.20 p.111. Dhātā is referred to in the treatises with other names Dambin, Sanila and Gadhava.

[3] *KRA*.5.118; *VAI*.19 p.58; *VAK*.20 p.111.

[4] *KRA*.5.119–120a; *VAI*.19 p.58; *VAK*.20.111–112.
The adjective phrase '*pūjakādibhiḥ arcanakālādanyatra analaṅghyaḥ*' found in *Vimānārcanākalpa* text is not applicable to Bhṛti but to Pataṅga as rightly described in *Vaikhānasāgama* text.

[5] *KJK*.97 p.187.

[6] *Ibid.*, 74 p.136; *KRA*.5.120b–121; *VAI*.19 p.58; *VAK*.20 p.112.

[7] *KJK*.97 p.197.

Patira

Patira[1] or Balavita is consort of Balā or Nāgā. He has golden complexion and is clothed in red. He is present on the right side of the doorframe. His *dhvaja* is marked with bull. His mount is elephant.

Varaṇa

Varaṇa[2] or Varuṇa is consort of Dharaṇī and he has golden complexion. He occupies his place on the left side of the doorframe. His mount is chariot and emblem of *dhvaja* is arrow (*śara*) or conch-shell (*śaṅkha*).

Dvārapālakas

A group of divine beings placed on all entrances of the temple and entrusted in the protection of the same are called *dvāra-pālas*. The *Vaikhānasa* treatises enumerate eight sets of *dvāra-palas* for seven *āvaraṇas*, *antarāla* and *mukha-maṇṭapa*.[3]

Maṇika

Maṇika,[4] invoked also as Mahābala and Vimala, is consort of Sandhyā. He has the complexion of white or red or like cloud (*jalada*) and is dressed in bright white or in the colour of parrot's tail (*śukapiñcha*), in addition to wearing antelope skin in *upavīta* fashion.[5] This one with tawny brown (*piṅga*) eyes and *jaṭā*, is two-armed holding his hands in *hṛdaya-añjali* gesture. His weapon is *yantrikā*. Elephant is his mount and his distinct symbol is *sruva* or *sruk*. His image, just turned slightly towards the entrance probably as in *sācīkṛta* stance, is placed on the right of the immediate (first) entrance of the sanctum sanctorum.[6]

Sandhyā

Sandhyā,[7] known also as Prabhāvatī, is consort of Maṇika. She has the complexion of gold (*kanaka*) or like flame (*agnivarṇa*) and she is clothed in bright white (*śukla*) or *puṣpavastra* and decked with all sorts of ornaments. She is attractive and has a pleasant face. She holds flower in her hand or her hands are folded to bear *hṛdaya-añjali* pose. Her image must

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[1] *KRA*.5.122–123a; *VAI*.19 p.58; *VAK*.20 p.112.
[2] *KRA*.5.123b–124; *VAI*.19 p.58; *VAK*.20 p.112.
[3] Ananta, companion of Vakratuṇḍa as *dvāra-pāla*, is not detailed here but has been separately discussed.
[4] *KJK*.49 p.86; *KRA*.5.125b–127a; *SAA*.21.16b; *VAI*.19 p.58; *VAK*.20 p.113.
[5] The phrase '*upavīta-uttarīya-ajinadharam*' may also mean two objects i.e. *upavīta* (sacred cords) and antelope-skin as upper garment.
[6] *KLA*.17.198b.
[7] *KJK*.49 p.86; *KRA*.5.128; *SAA*.21.17a; *VAI*.19 p.59; *VAK*.20 p.113.

be placed on the left side of the immediate entrance of sanctum sanctorum parallel to Maṇika.

Tāpasa

Tāpasa,[1] also known as Siddhirāja, is consort of Sandhinī or Sandhi. He is two-armed holding a staff. His complexion is *sita* (white) or *śyāma* or *bhinnāñjana* and he is attired in bright white (*śukla*). He has *jaṭā* and he holds the attribute *daṇḍa*. He is placed on the left side of the *mukha-maṇḍapa* as a guardian of the entrance of the same parallel to Vikhanas. His mount is deer and his symbol is *sruva* or *kūrca*. He is also the door-keeper (*dvārapālaka*) of the second entrance of the cell allotted to Ādimūrti i.e. Viṣṇu[2] installed on the middle floor of the three-tiered structure meant for the installation of *Navamūrti*.

Siddhida

Siddhida,[3] known as also Vikhanas and Śātātapa, is consort of Divyā. He is one of the *Anādi-Vaiṣṇavas*.[4] His complexion is like crystal (*sphaṭika*) or yellow (*pīta*) or like *dūrvā* grass. He may be clothed in golden, red or blue colour. This chief of sages has deer as his mount as well as the emblem but *kuśa* grass, as per *Vimānārcanākalpa* and *Khilādhikāra*. This four-armed one decorated with *jaṭā-mauli* holds a staff. His image is placed on the right of the entrance of the *mukha-maṇḍapa* with the attire of warrior (*vīraveṣa*). He is also the door-keeper (*dvārapālaka*) of the second entrance of the cell allotted to Ādimūrti i.e. Viṣṇu[5] installed on the middle floor of the three-tiered structure meant for the installation of *Navamūrti*.

Kiṣkindha

Kiṣkindha,[6] the guardian of the entrance of the first precinct, is placed on the right of the same. Being consort of Sammohinī (Medinī) or Sammodinī, he has the complexion like flame (*agni*) or gold (*kanaka*) and is attired in bright white (*śukla*). He holds a *daṇḍa* in his hand. Tortoise is his mount. His emblem is arrow. He is depicted as fanner to Viṣṇu in *bhogāsana*[7] and *vīrasthānaka*[8] aspects. He is also the fanner to Viṣṇu[9] set

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[1] *KJK*.49 p.86; *KRA*.5.131; *SAA*.21.17b; *VAI*.19 p.59; *VAK*.20 p.114.
[2] *VAI*.39 p.133; *VAK*.36 p.249.
[3] *KJK*.49 p.86; 74 p.136; *KRA*.5.129–130; *SAA*.21.18a; 36.22b–23; *VAI*. 19 p.59; *VAK*. 20 p.113–114.
[4] *KRA*.29.181.
[5] *VAI*.39 p.133; *VAK*.36 p.249.
[6] *KJK*.49 p.85; *SAA*.36.30a; *VAI*.19 p.59; *VAK*.20 p.114.
[7] *KJK*.53 p.94.
[8] *VAI*.15 p.48.
[9] *KJK*.34 p.64; *VAI*.39 p.133; *VAK*.36 p.249.

up in the three-tiered structure meant for the installation of *Navamūrti*. This deity is to be worshipped in case the *dhūpa-pātra* falls down during the time of rituals.[1]

Tīrtha

Tīrtha[2] is placed on the left side of the first precinct. He has white (*śveta*) complexion or that of flame (*agni*) and he is clad in red clothes. He is consort of Viśokā. He mounts on tortoise with his emblem being arrow. His weapon is bamboo stick (*veṇu-daṇḍa*).

Śaṅkhanidhi

Śaṅkhanidhi,[3] fashioned in the form of *bhūta*, is the guardian on the entrance of the third precinct. He is placed on the right. His complexion is that of the conch and is clad in blue garments. He, consort of Śuddhā, holds in his hands a conch. Lotus is his mount and symbol of his banner. Śaṅkhanidhi is also the *dvārapāla* to Puruṣa[4] and Acyuta[5] in the three-storeyed structure suitable for the installation of *Navamūrti*.

Padmanidhi

Padmanidhi,[6] obviously fashioned in the form of *bhūta*, is placed on the left side of the entrance to the third precinct. He is red in hue and clothed in red (*rakta*) or of the colour of *japā* flower. He, consort of Viśuddhā, holds in his hands a lotus. He too has the lotus as his mount and emblem.

Padmanidhi is the *dvārapāla* on the second entrance of the compartment commended for Puruṣa[7] on the eastern side and that of Acyuta[8] on the western side, located on the ground floor in the three-tiered structure suitable for the installation of *Navamūrti*.

Tuhiṇa

Tuhiṇa,[9] consort of Bhāminī, is the guardian on the entrance of the fourth precinct and he is placed on its right. He, the king of demons (*Daitya*), is golden (*rukma*) or red in complexion and clothed in white. His head is crested with serpent hood. His hand bears *uddeśya* gesture. His

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[1] *SAA*.72.66b–67a.
[2] *Ibid.*, 36.31a; *VAI*.19 p.59; *VAK*.20 p.114.
[3] *SAA*.37.20b; *VAK*.20 p.115; *EHI*.I.2. App.-A, p.22.
[4] *KLA*.18.55–56a; *SAA*.37.20b; *VAI*.39 p.133; *VAK*.36 p.250.
[5] *KLA*.18.60–61a; *SAA*.37.28a; *VAI*.39 p.133; *VAK*.36 p.250.
[6] *SAA*.37.21a; *VAI*.19 p.59; *VAK*.20 p.115. The description is not found in *VAK*.
[7] *KLA*.18.55–56a; *SAA*.37.21a; *VAI*.39 p.133; *VAK*.36 p.250.
[8] *KLA*.18.60–61a; *SAA*.37.28b; *VAI*.39 p.133; *VAK*.36 p.250.
[9] *SAA*.41.7a; 37.38; *VAI*.19 p.59; *VAK*.20 p.115.

attribute is *daṇḍa* or *gadā*. Tiger or horse is his mount and his emblem is serpent.

He is depicted as *dvārapālaka* on the left side of the first entrance of the cell of Viṣṇu[1] on the middle floor of the three-tiered structure meant for the installation of *Navamūrti*. He is also the *dvārapāla* of the first entrance of the cell commended for Puruṣa[2] located on the eastern side of the ground floor.

Balida

Balida[3] or Balinda, consort of Sudhā, is the guardian on the entrance of the fourth precinct and is placed on its left. He is *śyāma* in complexion and clothed in red. His image should be with the head overshadowed with serpent hood and with hand in *uddeśya* gesture. Tiger is his mount and his emblem is serpent. His attribute is *gadā* though the invocatory *mantra* mentions him holding *śūla* or tree (*vṛkṣa*), which probably may be trunk of tree. He is *dvārapālaka* on the right side of the first entrance of the cell allotted to Ādimūrti i.e. Viṣṇu[4] and Puruṣa[5] in the three-tiered structure applicable for *Navamūrti*.

Śaṅkhacūḍī

Śaṅkhacūḍī,[6] consort of Nandā, is in the human form possessing a *śaṅkha* on the head. He is of white complexion or like *śaṅkha* and clad in blue (*nīla*) clothes. His attribute is *daṇḍa*. He mounts on the swan. His emblem is bird. He is placed on the right of the entrance to the sixth precinct.

Śaṅkhacūḍī is the *dvārapāla*, on the right side, to the shrine of Satya.[7] He is depicted as *dvārapāla* also to Ādimūrti,[8] Aniruddha[9] and Nara-Nārāyaṇa[10] in the *tri-tala* temple of *Navamūrti*.

Cakracūḍī

Cakracūḍī, consort of Tuṣṭi, has the human form. He has red or flame-like (*agnivarṇa*) complexion and is clothed in white. He holds a

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[1] *KJK*.77 p.146; *KLA*.18.53–54; *SAA*.37.38; *VAI*.39 p.133; *VAK*.36 p.249.
[2] *VAI*.39 p.133; *VAK*.36 p.250.
[3] *SAA*.37.37; 41.7b; *VAI*.19 p.59; *VAK*.20 p.115.
[4] *KJK*.77 p.146; *KLA*.18.53–54; *SAA*.37.37; *VAI*.39 p.133; *VAK*.36 p.249.
[5] *VAI*.39 p.133; *VAK*.36 p.250.
[6] *SAA*.21.35b; *VAI*.19 p.60; *VAK*.20 p.116. The terms Śaṅkhacūḍī, Śaṅkhacūlī, Śaṅkhacūla and Śaṅkhacūḍa are used alternatively in the treatises.
[7] *KLA*.18.57b–58a; *SAA*.37.24b; *VAI*.39 p.133; *VAK*.36 p.250.
[8] *VAI*.39 p.133.
[9] *KLA*.18.61b–62a; *SAA*.37.33; *VAI*.39 p.134; *VAK*.36 p.251.
[10] *VAI*.39 p.133; *VAK*.36 p.249

cakra on his head hence, the name. He holds *daṇḍa* and *pāśa*.[1] He is *dhūma-ketu* and his movement is based on the efforts of the user.[2] He is the *dvārapāla*, on the left side, to the shrine of Satya.[3] In addition, he is also depicted as *dvārapāla* for Viṣṇu,[4] Aniruddha[5] and Nara-Nārāyaṇa[6] in the temple of *Navamūrti*.

Caṇḍa

Caṇḍa,[7] consort of Priyā, is placed on the right side of the entrance to the seventh precinct. He is of golden colour and dressed in red. This four-armed one holds the weapon *daṇḍa* in his right hand which also bears *uddeśya* pose and his left one is in *kaṭyavalambita* pose.[8] He possesses protruding teeth (*daṁṣṭrā*) expressing his terrible countenance. He stands in a position from where he can have a watch over the door. His mount is lion and his *dhvaja* is *dhūma*.

He is also depicted as *dvārapāla* on the right side on the entrance of the chamber allotted to Narasiṁha[9] in the western aisle on the middle floor in the three-tiered structure commended for the installation of *Navamūrtis*.

Pracaṇḍa

Pracaṇḍa,[10] consort of Sumukhī, is placed on the left parallel to Caṇḍa. He resembles Caṇḍa in all aspects. He is also shown as *dvārapāla*

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[1] *SAA*.21.34b; 37.25a; *VAI*.19 p.60; *VAK*.20 p.116.
The terms Cakracūḍī, Cakracūlī, Cakracūla and Cakracūḍa are used alternatively in the treatises.
[2] The term '*pravṛttavāhana*' should be interpreted in such a way as the movement of *cakra* depends on the force or thrust of the user.
[3] *KLA*.18.57b–58a; *SAA*.37.25a; *VAI*.39 p.133; *VAK*.36 p.250.
[4] *VAI*.39 p.133.
[5] *KLA*.18.61b–62a; *SAA*.37.33; *VAI*.39 p.134; *VAK*.36 p.251.
[6] *VAI*.39 p.133; *VAK*.36 p.249.
[7] *VAK*.20 p.116–117; *EHI*.I.2. App.-A, 24.
[8] The texts do not clearly state about the back pair of hands. One can find almost in all the temples the images of *dvārapālas* holding *cakra* and *śaṅkha* on the back hands. In some temples, one of the front hand bears *sūcī* or *tarjanī* gesture whereas the other one holds a *gadā*. In the Kūṭalaḻakar temple at Madurai and Kaḷḷaḻakar temple at Tirumaliruncolai (Alakar Koyil near Madurai), one of the front hand bears *vismaya* or *pallava* gesture which is not found in the northern part of Tamil Nadu in temples but in rock-cut caves.
[9] *VAI*.39 p.133; *VAK*.36 p.249.
[10] *VAK*.20 p.117; *EHI*. App.-A, 24.

on the right side on the entrance of the chamber allotted to Narasiṁha[1] in the western aisle on the middle floor of *tri-tala* structure.

Vimānapālas

Nyakṣa

Nyakṣa,[2] known also as Dadhītyaka, is consort of Prajñapti or Pūjā and he has the complexion like the sprout of *dūrvā* grass (*dūrvā-aṅkura*). He is clad with the garments in *aruṇa* or golden (*hema*) colour. His attribute is *daṇḍa*. *Śyena* (hawk) is his mount as well as emblem of his *dhvaja*. He occupies the place in the middle of the eastern side of the eastern entrance (*dvāra*) facing outwards.

Mitra

Mitra[3] has the complexion like the egg of *śarabha*[4] and draped in *puṣpāmbara*. His attribute is *jvālā* (flame). Pigeon is his mount and he has *dhūmaketu*. As per *Kriyādhikāra*, this deity is Paṅktīśa[5] i.e. the presiding deity of the *paṅkti* – array of pitchers and material for rituals. His place is in the middle of the western side of the eastern entrance (*dvāra*) facing outwards.

Vivasvān

Vivasvān[6] is consort of Utsādhinī (Utsādinī or Utsāyinī). He has red (*rakta*) complexion and is dressed in white (*sita*). His attribute is *daṇḍa* and his mount is horse or *gavaya* (a species of ox). *Piṇḍipāla*[7] or *sruk*[8] is the emblem of his *dhvaja*. His place is on the southern side of the eastern entrance.

Kṣattā

Kṣattā[9] is consort of Vāṇī[10] and he has the complexion of gold or lotus. This mightiest two-armed one is clad in *puṣpāmbara* or the garment

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[1] *VAI*.39 p.133; *VAK*.36 p.249.
[2] *KRA*.5.133b–134; *VAI*.19 p.58; *VAK*.20 p.112.
[3] *VAI*.19 p.58; *VAK*.20 p.113; *VAK* (I).20 p.96.
[4] The phase '*śarabhānta-dhvani*' in *Vaikhānasāgama* is '*śarabhāṇḍa-nibha*' as found in *Vimānārcanlakalpa*.
[5] *KRA*.25.15b.
[6] *Ibid*., 5.135–136a; *VAI*.19 p.58; *VAK*.20 p.112–3; *VAK* (I).20 p.97.
[7] The terms *piṇḍipāla*, *bhiṇḍivāla* and *bhiṇḍipāla* are found alternatively in the *Vaikhānasa* works.
[8] In *Vimānārcanlakalpa*, both *piṇḍipāla* and *sruk* are found to be the symbol of Vivasvān. The term '*sruk-dhvaja*' must be taken as '*srukdhvani*' as found in *Vimānārcanlakalpa* (V).
[9] *KRA*.5.139–140a; *VAI*.19 p.58; *VAK*.20 p.113.
[10] This Vāṇī is different from Vāgdevī also known as Sarasvatī.

in white (*sita*) colour. His attribute is *daṇḍa*. His mount is deer. The symbol of his *dhvaja* is buffalo or *kuśa* grass.

Ālaya-abhimukhadevatās

The following ones are placed exactly in front of the main entrance to the sanctum sanctorum facing the same hence they are called so.

Dhvaja

Dhvaja,[1] known also as Jaya, is consort of Jayapriyā, and he is placed on the east side of Pāñcajanya. He has the complexion of gold (*hāṭaka*) and dressed in the garments in the colour of parrot's feather. He is depicted seated on *padmāsana* folding his left leg so as to rest on the seat and the right one thrown down. Besides having the hairs turned upwards,[2] this two-armed one bears *añjali* gesture in addition to holding lotus. He also possesses a serpent. Conch is his emblem and he moves in the air (*vāyu-vāhana*).

Havirakṣaka

Havirakṣaka,[3] referred to also as Haviḥpāla and Śailūṣa, is consort of Suguṇā[4] or Vidyut, and he is placed in the kitchen of the temple. He has *asita* complexion and white or red clothes faces the west. This one has dreadful appearance with his weapon *śūla* resembling *kāla-agni* but he has lotus-like wide eyes. His mount is horse, parrot or lion. His emblem is lion.

Puṣparakṣaka

Puṣparakṣaka,[5] mentioned as Puṣpapāla, Harita and Phullaka and consort of Śuddhaṅgī, is placed in the place of garland making room of the temple. He has golden complexion and is clothed in *śyāma*. His mount may be elephant or goat. His symbol is flower or fish. His attribute is flower (*puṣpa*).

Balirakṣaka

Balirakṣaka,[6] known as also Daṇḍa, Sama and Sarvaja, is the deity of Bali and consort of Balikā or Sumanā or Sumanasā. He has the

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[1] *VAI*.19 p.61; *VAK*.20 p.118–119.

[2] The phrase '*ūrdhva-ketu*' in *Vimānārcanakalpa* must be '*ūrdhvakeśa*' meaning 'one with the hairs turned upwards'.

[3] *KRA*.5.140b–141a; *VAI*.20 p.64; *VAK*.20 p.126.

[4] According to the edition of *Vaikhānasāgama* text of Anantaśayanam Series, he is consort of Suguṇā but Rao's appendix and *Vimānārcanākalpa* have the phrase '*suragaṇeśa*' meaning 'the leader of the groups of the *Suras* i.e. deities'. The leadership of the deities is not prescribed to Havirakṣaka anywhere else. Hence, the phrase '*Suguṇeśa*' seems to be apt meaning 'spouse of Suguṇā'.

[5] *KRA*.5.141b–142a; *VAI*.20 p.64; *VAK*.20 p.126.

[6] *KRA*.5.142b–143a; *VAI*.20 p.65; *VAK*.20 p.127.

complexion of *sitāsita* or *śyāma* and he is depicted holding a *daṇḍa*. He is clad in red garments or *pītāmbara*. His mount is lion or chariot and his symbol is lion. He is placed in the sacrificial hall (*yāga-śālā*) facing the west.

Plotādhipa

Plotādhipa,[1] well-known as Tvaṣṭā, is consort of Sāvitrī. He has the golden complexion and the clothes in the colour of parrot's tail. This four-armed one decorated with *jaṭā* holds a *kalaśa* (pitcher) and *akṣamālā* in his hands. His mount is swan and his emblem of *dhvaja* is *kamaṇḍalu*. He is the custodian of the place where all the materials like clothes are stored.

Cāmuṇḍa

Cāmuṇḍa,[2] invoked as also Sarveśvara, Jagannātha and Sarvataścara, is consort of Sarvā. He faces the west. He has the complexion like cloud and is draped in white garments. This awful deity holds a staff.[3] His mount is *bhūta*[4] and his emblem of banner is *śūla*. He is the custodian of the storage of the material meant for the sacrificial rites.

Brahmā

Brahmā is one of the members of the group called *anādi-vaiṣṇava*.[5] Hence, his presence and worship is essential in the daily rituals in the temple.[6] Though *ābhicārika* image of Viṣṇu does not constitute the presence of any other images together, as per *Yajñādhikāra*, Brahmā is to be depicted at least in painting, as he is one among the inseparable companions (*anapāyin*) of Viṣṇu. Swan is his mount and *kamaṇḍalu* is his symbol of *dhvaja*.

Brahmā's birth is described in the *Vaikhānasa* works. During the time of dissolution (*pralaya*), Brahmā emerged from the lotus raised from the navel of the Supreme One i.e. Viṣṇu, reclining on the serpent's couch (*bhujaṅga-śayana*).[7] One can find many legends of Brahmā especially in Viṣṇu's incarnations viz. Matsya[8] and Vāmana.[9]

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[1] *VAI*.20 p.65; *VAK*.20 p.126.
[2] *VAI*.20 p.65; *VAK*.20 p.127.
[3] The phrase '*vikaṭadaṇḍapāṇiḥ*' in *Vimānārcanākalpa* must be '*vikaṭaḥ daṇḍapāṇiḥ*' resulting in two adjectives.
[4] The phrase '*bhūtabhāvanaḥ*' in *VAK* (*devanāgarī* edition) is '*bhūtavāhanaḥ*' meaning 'one who mounts on *bhūta*' as found in the edition of Telugu script.
[5] *KRA*.29.181.
[6] *SAA*.46.6b.
[7] *VAI*.68 p.226.
[8] *PRA*.13.5b–8a.
[9] *Ibid.*, 14–14.

Brahmā's image must be fashioned in *madhyama daśa-tāla* in general. His image may have the equal height of *dhruva-bera* of Viṣṇu installed in the main sanctum sanctorum though the height of the accompanying images of all deities must be to the level of shoulder, breast-line or navel-line of the main *dhruva* icon of Viṣṇu.[1] In the shrine of Vāsudeva, his image may have the equal height or to the shoulder level of the image of Vāsudeva.[2] However, his image depicted seated on the lotus issued from the navel of reclining Viṣṇu must be in *tri-tāla*[3] proportionate to the measures of Viṣṇu.

Brahmā,[4] known as Hiraṇyagarbha, Pitāmaha and Prajāpati, has the complexion of coral (*pravāla*), *rukma* or molten gold (*tapta-hāṭaka*). He may be depicted seated in *sukhāsana* posture on the lotus, in company of Sāvitrī. Of the four hands, the lower ones have *abhaya* and *kaṭaka* gestures on the right and left respectively whereas the upper right hand holds a *kalaśa* and upper left hand holds a lotus. He is adorned with *kirīṭa* and other ornaments.

Brahmā,[5] in another form, is depicted with four heads and four hands sitting in *padmāsana* or *brahmāsana* mode of sitting. He is adorned with *jaṭā-makuṭa* shining like the luster of the lightning and he is clad with garments in *śyāma* colour. He is adorned with the ornaments such as *kuṇḍala*, *aṅgada*, *hāra* and *mekhalā* and white garland. Besides, he wears antelope-skin as his upper garment (*uttarīya*) across his chest and white garment reaching to his ankles. The back right and left hands hold *akṣamālā* and *kamaṇḍalu* respectively whereas the front right holds *abhaya* gesture alongwith *kūrca* and the left one holds the bundle of *kuśa* grass or it may be in *ūrupratiṣṭhita* or *ūrunyasta* pose (Plate L-c). Alternatively, he may be depicted holding *sruk* in his front right hand or it may bear *varada* gesture. His left hand holds *ājya-sthālī* (vessel of clarified butter) or *go-śṛṅga* (cow's horn). He mounts swan with his banner having the emblem of *kamaṇḍalu*. He is accompanied by his *śaiṣika* (immediate attendant) Ambarīṣa.

Brahmā's image in standing stance must be on the right of the *dhruva* image next to the inside wall of the sanctum sanctorum or in

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[1] *KRA*.5.274–275.
[2] *Ibid.*, 30.12, 49b.
[3] Here the *tri-tāla* does not mean 36 *aṅgulas* but his total height must have 36 basic units applied to the total height of Viṣṇu, for *tri-tāla* in general is applicable to the images below the level of *vāmana* (dwarf).
[4] *KJK*.49 p.86; *KRA*.5.106–108; *SAA*.21.14a; *VAK*.20 p.111; 38 p.265; *VĀS*.6.25b, 31–33.
[5] *PRA*.10.29–30; *YAJ*.22.28–29.

between the wall and the *kautuka* image in the *bhittipārśva* position i.e. at the angle of 90° with reference to the *dhruva* image of Viṣṇu. On the other hand, he may be depicted also in the drawing on the right wall. If he is to be depicted in seated posture, it must be on the *siṁhāsana* in the *padmāsana* posture with or without his consorts – Bhāratī on his right and Sāvitrī on his left both on the seat equally. Bhāratī is of bright white complexion and she is clad in red clothes whereas Sāvitrī is red in hue with green garments. Both of them have *jaṭā-makuṭa* and two hands. Their other aspects resemble that of Śrīdevī and Bhūdevī. Reclining posture is not applicable to Brahmā.

Brahmā, in the reclining form of Viṣṇu, is shown seated in the middle of *karṇikā* of the lotus issued from the navel of Viṣṇu, seated in the *brahmāsana* posture. This golden-coloured one has *jaṭā-makuṭa* and decorated with all sorts of ornaments. *puṣpa-vastra*, the upper garment and *upavīta*. Besides *akṣamālā* and *kamaṇḍalu* on the back hands, his lower right hand bears *āloḍya* gesture, obviously *jñāna-mudrā* or *cin-mudrā*, and the left is placed on his waist or lap. Instead, his front hands may be depicted clasped to bear *añjali* gesture. Alternatively, they may be stretched out and placed on his knee as in meditation.[1]

In the panel of Vāsudeva (*Pañcavīra*), Brahmā is depicted with two hands, right hand with *abhaya* gesture and left one as *kaṭyavalambita*.[2] A beautiful two-armed image of Brahmā with *jaṭā-makuṭa* and *añjali-hasta* in *Pañcavīra* group in Śrīnivāsa temple at Nacchiyar Koil (near Kumbhakonam) is noteworthy for the rarity and beauty.

Brahmā is one of the divine beings to accompany the various *dhruva* forms of Viṣṇu such as *yoga-sthānaka* and *yoga-śayana* even in *ābhicārika* type. He is depicted standing on the right side of the central figure wherein he has four faces and four hands. His upper hands hold *akṣamālā* and *kamaṇḍalu* on the right and left respectively. The lower right hand has *abhaya* gesture whereas his lower left hand in *kaṭyavalambita* or *ūrunyasta* pose.

The image of Brahmā may be set up on the northern *bhadra-koṣṭha* of the *vimāna* (superstructure) above the *garbha-gṛha* of Viṣṇu.[3]

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[1] The word *aṅka* found in the text does not suit here when the hands are stretched out. Hence, this must be taken that the hands, which are in *daṇḍahasta* pose, must be placed on his knee.
[2] *KRA*.30.58–59a.
[3] *Ibid.*, 5.44.

Yajñādhikāra insists on his image facing eastern direction irrespective of the direction of the door.[1]

The *Vaikhānasa* treatises do not speak of any individual temple as in case of Śiva, Sūrya and *Sapta-mātṛgaṇa*. However, in the plan of temple meant for *Trimūrti-sthāpana*,[2] Brahmā is allotted a separate chamber on any side but his temple is not allotted in between the other two i.e. Viṣṇu and Śiva. In this, Brahmā is depicted with four heads and four hands. His complexion is like molten gold (*tapta-hāṭaka*). He has *jaṭā-makuṭa* resplendent like the lightning and he is adorned with all sorts of ornaments such as *kuṇḍala*, *aṅgada*, *hāra*, *mauñjī*, *mekhalā* and *upavīta* (sacred cord). He is clothed in white garments reaching upto his ankles in addition to antelope-skin as *uttarīya* (upper garment) and decorated with while garlands of flowers. His backhands hold *akṣamālā* and *kamaṇḍalu* on right and left respectively and his front hands hold *kūrca* and bundle of *kuśa* grass correspondingly. Alternatively, his back hands may hold *sruva* and *ājya-sthālī* and front right is in *abhaya* gesture whereas the left one holds *go-śṛṅga*. His image is to be accompanied with his consorts Bhāratī and Sāvitrī on the right and left in that order. The images of Brahmā in standing stance are in Trimūrti rock-cut cave at Mamallapuram (Plate L-d), Ādivarāha cave temple at Mamallpuram (Plate L-b) and his icon is present almost in all early rock-cut caves of South India and the Deccan.

Image of Brahmā may be depicted also in sedentary stance. However, he should not be depicted in reclining posture. In seated posture, he is shown seated in *padmāsana* posture on a *siṁhāsana* accompanied perhaps by his consorts. Śaṅkha and Likhita, probably the worshippers, are depicted on the right and left sides respectively. Tāpasa and Siddhida are the *dvārapālas* on the entrance of *mukha-maṇṭapa*. In the *antar-maṇḍala* (interior circumambulatory path), the images of seven sages and Sanaka are to be set up as his *parivāra-devatās*. The swan is to be in the *vāhana-sthāna* and Akalmaṣa occupies the place of *śaiṣika*. Mahābhadra is on the *bhūta-pīṭha* (pedestal for *bhūtas*). Satya and Daṇḍa are to be depicted as the *dvārapālas* at the entrance of *antar-maṇḍala*.

Being one of the inseparable companions of Viṣṇu, Brahmā has a very important role in all the temple rituals. In every ritual, he is invoked

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[1] *YAJ*.22.30–31a.

[2] *VAI*.40 p.140–141.

The three prime deities i.e. Viṣṇu, Brahmā and Śiva can be installed in three separate temples or shrines together. The earliest such temple is Trimūrti cave temple referred to in an inscription at Mandagappattu belonging to the period of the Pallava ruler Mahendravarman I and another more or less finished Trimūrti cave temple at Mamallapuram.

on the pedestal in the center of an array of pitchers (*kalaśa*) containing water and other auspicious and functional material. In the South Indian Viṣṇu temples, the grand annual festival is celebrated with the name *Brahmotsava* believed to be commenced by Brahmā. It is to be noted that in the Veṅkaṭeśa temple at Tirumalā (Tirupati), one of the important places of *Vaikhānasa* worship, during the *Brahmotsava*, a chariot believed to be the mount of Brahmā, is drawn during the procession of the presiding deity of this temple.

Śiva

Śiva,[1] decorated with *jaṭā-makuṭa* (*jaṭā-mauli*), has white (*śveta*) complexion and he is draped in tiger's hide (*carma*). He is depicted with four hands holding *mṛga* (antelope) and *paraśu* (battle-axe) on the upper right and left hands respectively. The lower right hand has *abhaya* gesture whereas his lower left hand is in *kaṭyavalambita* or *ūrunyasta* pose. Bull is his mount and the emblem of *dhvaja*. His consort is Umā. In Somāskanda panels, he is depicted in sitting stance alongwith his consort Pārvatī (Plate LI-b). His representations in relief forms (*ardha-citra*) in almost all the rock-cut caves in the Pallava region are common (Plate LI-a, c) till 8th century.

Śiva's worship is part of daily rituals in Viṣṇu temples.[2] Therefore, the presence of Śiva, like that of Brahmā, is essential to accompany the various *dhruva* forms of Viṣṇu such as *yoga-sthāna* and *yoga-śayana*. His image is always depicted on the left side of the *dhruva* icon of Viṣṇu in standing stance in *bhittisthānaka* disposition, facing Brahmā. Though the height of the images of all accompanying deities must be to the level of shoulder, breast-line or navel-line of the main *dhruva* icon, Śiva's image may have the height of the *dhruva* icon.[3]

Śiva's temple must be on the outer *āvaraṇa* of the *padavinyāsa* of the *grāma* or *nagara*.[4] The temple should face outwards. Because his direct vision on the village or town causes the destruction.[5] The festival is celebrated for Śiva, with unfurling his banner (*dhvaja*) as it is performed in the Viṣṇu temples. However, his festival should not take place when the

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[1] *KJK*.49 p.86; *SAA*.21.14b; *VAI*.15 p.48, p.57; *VAK*.20 p.111.
Śiva is mentioned also with other names such as Īśāna, Paśupati, Rudra, Ugra, Bhīma, Mahādeva, Bhava, Śarva and Gaṅgādhara.
[2] *SAA*.46.6b.
[3] *KRA*.5.274–275a.
[4] This must be the reason as to why the Śiva temple is located on the northeast or southeast side of the town generally where the temple of Viṣṇu is situated in the middle.
[5] *KLA*.2.70a, 71a; *KRA*.2.70.

festival in the Viṣṇu temple is celebrated.[1] Therefore, Śiva's festival must take place before the commencement of the *utsava* in the Viṣṇu temple.[2] This is to pacify all cruel deities (*krūra-devatās*) as well as all *gaṇa-devatās*.[3]

Dakṣiṇāmūrti, one of the forms of Śiva, is rarely mentioned in *Kriyādhikāra* as *vimāna-devatā* on the southern *bhadra-koṣṭha* of the *vimāna* (superstructure).[4] As a rare case, the image of Dakṣiṇāmūrti is found in the southern *grīvā-koṣṭha* of the *vimāna* (superstructure) of Sundaravarada Perumāḷ temple at Uttaramerur, near Kanchipuram in north Tamil Nadu.

Skanda

Skanda[5] has the complexion like *palāśa* flower and he may be depicted with six heads. This one with four, six or twelve hands holding the attribute *śakti*, is adorned with all sorts of ornaments besides having the hair-style (coiffure) like bird's tail-feather (*vālamauli*),[6] probably a type of hair-style applicable for the warriors. This is possible because even the sculptures of Skanda are depicted with the ornament viz. *channavīra*, the typical for the *vīra* aspect. In standing posture, his image must be set up without the image of his consort, namely, Devayānī. Four-armed Skanda relief sculptures were alone common in the early period (Plate LII-d).

In seated form, Skanda's image is accompanied with that of his consort viz. Devayānī,[7] daughter of Dharma. She is of *śyāma* complexion. Their image on the same seat should be in such a way slightly facing each other. Her image must be in *ardhasācīkṛta* mode of disposition and Skanda's image must be in half of that angle i.e. *ardharjvāgata* mode of disposition.[8] Suṣeṇa of *añjana* complexion should be placed in the shrine of Skanda. Susena holds the weapon *gadā* besides *śūla*.

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[1] *SAA*.79.2–3.
[2] *YAJ*.47.2b, 11a.
[3] *Ibid*., 38.5.
[4] *KRA*.5.44.
[5] *KLA*.15.160–165a; *KRA*.5.243b–245a; *VAI*.20 p.66; *VAK*.20 p.129–130.
Skanda is referred to also as Guha, Subrahmaṇya, Kārttikeya and Ṣaṇmukha.
[6] In the ancient monuments, Skanda is depicted with *udbaddha-kuntala* type of hairstyle or with *kirīṭa-makuṭa*. The images of Skanda with *vālamauli* are found in almost all the temples of Orissa especially at Bhubaneswar.
[7] In the main temples of Skanda in South India, he is depicted with two consorts viz. Vallī and Devayānī (Devasenā). This custom could have started after the Pallava period.
[8] As per the phrase of *Khilādhikāra*, the angle of Skanda must be half of the angle of Devayānī. As Devayānī is in *ardhasācīkṛta* mode of disposition, half of that

Elephant or peacock is Skanda's mount. However, he is famous as *sikhi-vāhana* or *mayūra-vāhana*. The cock or peacock is the symbol of his *dhvaja*.[1] One can find in the Malayadipatti (near Pudukkottai) cave, two beautiful relief sculptures of *dhvaja* one with peacock and another with cock (Pl. LVIII-b, LVIII-c). This is the earliest reference to *dhvaja* in monument.

Skanda's sub-shrine, measuring three *hasta*[2] and having half height of the main *prāsāda*[3] of Viṣṇu, should be in the second *āvaraṇa*. It should be on the right side of the eastern gate a little away on the right.[4] Moreover, he is depicted as *dvārapālaka* to the chamber of Acyuta[5] in the three-tiered structure commended for the installation of *Navamūrti*. His image may be made of stone irrespective of the material used for Viṣṇu's image in the main sanctorum.[6]

Skanda, invoked as Jagadbhuva, Yajadbhuva, Viśvabhuva, Rudrabhuva, Brahmābhuva and Bhuvadbhuva, is one amongst the deities invited to take part during the festivals before the ritual of *dhvajārohaṇa*.[7] He is one of the deities commended for domestic worship, as per *Kriyādhikāra*. The progeny of the worshipper remains free from diseases, has long life and all sorts of prosperity and reaches the heaven after enjoying in this world.[8]

Skanda has been one of the deities at least right from the time of *Mahābhārata* or its part i.e. *Bhagavadgīta*.[9] His images found in North India confirm his worship even at the time of Kuṣaṇas. The Śātavāhanas could have been the main promoters of the system of Skanda in Andhra Pradesh and down to south in later times. Undoubtedly, the *Vaikhānasa* system elevated this deity to higher level and in due course of time he

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angle becomes *ardharjvāgata* mode. This type is found in the sculptures of Somāskanda right from the Pallava period.

[1] In the *Śaivite* temples of Orissa, Skanda's image is set up *in deva-koṣṭha*. In such, he is depicted holding cock in one of the hands whereas the peacock is shown below as his *vāhana*. His seated image in Paraśurāmeśvara temple (c. 7th century AD) at Bhubaneshwar is noteworthy.

[2] *KLA*.7.63b.

[3] *Ibid*., 7.40a.

[4] *Ibid*., 7.62.

[5] *VAI*.39 p.133; *VAK*.36 p.250.

[6] *KLA*.7.42b–43a; *KRA*.5.89b–90.

[7] *KJK*.91 p.175.

[8] *KRA*.15.45b–49a.

[9] *Bhagavad Gītā*.10.24b: *Senanīnām aham skandaḥ*.

occupied a prominent place in the South Indian temples and also in the separate faith named *Kaumāra*, one of the six major religious sects.

Vakratuṇḍa

Vakratuṇḍa[1] has the complexion of *pravāla* (coral). He has elephant's head[2] with one tusk (*danta*) and four hands. He is depicted holding the attributes *pāśa* on the upper right hand and *vajra* or *aṅkuśa* in the left hand. One of his hands holds sugar-cane (*ikṣu*) and another one with the fruits of banana, jackfruit and mango or *modaka*. His head must be slightly tilted on the right so that his sight remains in the angle of *ardhasācīkṛta* position. On his right, there must be the figures of five or seven mangoes. His mount is *veṇukaṅkata* and his emblem is *kuśa*.

Vakratuṇḍa's image is to be fashioned in the measure applicable to the form of *vāmana* (dwarf) forms obviously in 5 or 5½ *tāla* measure.[3] His image must be depicted in seated posture irrespective of the posture of the *dhruva* image of Viṣṇu in the main sanctum,[4] which is, according to Bhṛgu, also the injunction of the early authors. His image may be made of stone irrespective of the material used for the *dhruva* icon of Viṣṇu in the main shrine.[5] Moreover, Vakratuṇḍa's image may be made of both baked (*pakva*) and unbaked (*apakva*) earth (clay).[6]

The image of Vighneśa may be placed in the *deva-koṣṭha* of the *antarāla* part of the main sanctum sanctorum.[7] He may be depicted as the *dvārapālaka* of the second[8] or third *āvaraṇa*.[9] The same way, his image must be set up on the left side of the entrance of the *mukha-maṇṭapa* in the single-tiered (*eka-tala*) structure of Viṣṇu.[10] Moreover, Vighneśa must be depicted on the left side as *dvārapālaka* to the chamber of Varāha located

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[1] *KLA*.15.66–69; *KRA*.5.172b–173a; *PRA*.10.36b–37a; *SAA*.21.30b; *VAI*.19 p.59; *VAK*.20 p.114; *YAJ*.22.32b–33.
Vakratuṇḍa is known with also other names such as Vikaṭa, Vināyaka, Ekadaṁṣṭra, Gajānana and Vighneśa.

[2] The phrase '*karṇādūrdhvam*' (above the ear) in *Vimānārcanākalpa* must be '*kaṇṭhādūrdhvam*' meaning 'above the neck', for the terms '*karṇa*' and '*kaṇṭha*' are found in these texts used alternatively.

[3] Generally, the image of Vakratuṇḍa is in *pañca-tāla* (60 *aṅgulas*). However, *Khilādhikāra* mentions '*bhūtārdha*' meaning '*bhūta* (5) and half' (66 *aṅgulas*).

[4] *KRA*.5.86b–87a; 17.60b–61a.

[5] *KLA*.7.42b–43a; *KRA*.22.92b–93; *SAA*.69.126–128a.

[6] *SAA*.19.70a.

[7] *KRA*.5.41b; *PRA*.6.19.

[8] *VAI*.19 p.59.

[9] *SAA*.21.30b, 32b, 34a.

[10] *VAK*.10 p.44; *VAI*.6 p.20.

in the northern aisle (*alindra*) of the middle floor in the three-tiered structure of *Navamūrti*.[1] A sub-shrine (*parivāra-ālaya*) is allotted to Vakratuṇḍa[2] outside the *gopura* in the first *āvaraṇa*[3] on the right side.

Vighneśa is one amongst the deities invited, to take part in the festival, during the time of *dhvajārohaṇa* ritual in the temple.[4] Worship of Vināyaka removes all the hurdles and it causes all types of prosperity swiftly.[5] Bhṛgu refers to some other authorities holding the view that Vighneśa's worship is must in that of Vāgdevī.[6]

The image of Vighneśa is not found in the rock-cut cave temples of the Pallavas but this is common in the cave temples of Pāṇḍyas, Muttaraiyars and Cālukyas (Plate LII-a). The earliest representation of Vighneśa occurs in the region of Pallavas right from the time of the Pallava ruler Narasiṁhavarman II Rājasiṁha (c. 700–728 AD). Such depiction is found inside the niche (*kūḍu*) of the shore temple at Mamallapuram and in the cloister of Kailāsanātha temple at Kanchipuram (Plate LII-b).[7] Right from the time of later Pallavas and their contemporaries viz. Pāṇḍyas and Muttaraiyars, Ganeśa has been allotted separate shrines and *maṇḍapas* equal to other deities. This could have been the influence of *Vaikhānasa* treatises which could also have caused for the development of a separate cult called *Gāṇapatya*.

Dikpālakas

The deities entrusted in safeguarding the directions (*diś* or *diśā*) are called collectively '*dik-pālaka*', '*diśā-pālāka*' and '*loka-pālaka*'. They have very prominent role in the Hindu temples and rituals. One can notice in the *Vaikhānasa* treatises that these deities are given primary importance in all temple and domestic activities right from the selection of site for the construction of the temple or building.

The *Vaikhānasa* works allot the place for them in the first *āvaraṇa* (corridor) itself and this shows how they are represented in the *Vaikhānasa* works in sub-shrines (*āśraya-ālaya* or *aṅga-ālaya*). Alternatively, their

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[1] *VAI*.39 p.133; *VAK*.36 p.250.
[2] *KLA*.7.3a.
[3] *Ibid.*, 7.48a; *KRA*.15.65b.
[4] *KJK*.91 p.175.
[5] *KRA*.15.51b–52a.
This is the earliest reference to Vighneśa as 'remover of obstacles' in *Vaiṣṇava Āgama* and literature. Even in *Śaivism*, Vighneśa has occupied the place of Caṇḍeśa as the recipient of first *pūja* in all occasions, probably right from the period of *Śaiva Āgamas*.
[6] *KLA*. (VK), 84a.
[7] K.R. Srinivasan, *op. cit.*, p.176 (n).

images may be in the second *āvaraṇa* in their respective directions. However, the deities in the place of *dvāra* must have the place adjacent to the same.[1] In addition, they are depicted, collectively or individually, with *añjali-mudrā* or as *cāmara-dhārin* in various panels of Viṣṇu like Trivikrama.[2]

The images of the *Dikpālakas* must be in standing stance if the *mūla-bera* in the sanctum sanctorum is in standing posture. Their images may be in standing or seated postures if the *mūla-bera* is in seated or reclining posture.[3] All the images should be set up facing the main sanctum sanctorum. At least the *dhruva-bera* of the *dikpālakas* must be made even though there is no way to set up their *kautuka* icons.[4] Their images may be fashioned in *madhyama nava-tāla*.[5] However, the image of Indra is commended in *navārdha-tāla* (9½ *tāla* = 114 *aṅgulas*).[6]

Indra

Indra[7] is consort of Śacī (Indrāṇī) and Chandagā and he has the complexion of *śyāma* or *sasya-śyāma* (plant-green). He is adorned with *kirīṭa-makuṭa* and all sorts of ornaments in addition to *pītāmbara* or the garments of the colour of *japā* flower. This two-armed deity may be depicted in either sedentary or standing stance. His mount is horse or elephant and the symbol of his *dhvaja* is bamboo (*veṇu*). His image must be placed facing the main sanctum sanctorum.

In the standing form, Indra must be depicted holding his attribute *vajra* or *kuliśa* in his right hand and his left hand should remain as *kaṭyavalambita* pose. In seated stance, he is depicted sitting on a good pedestal. In this form, the image does not hold any attribute. His another attribute i.e. *daṇḍa* (*gadā*) should be placed near. Indrāṇī and Chandagā consort him on right and left sides respectively like Śrīdevī and Bhūdevī accompany Viṣṇu.

Indra's image, with all his features, may be set up on the eastern side of *grīvā-koṣṭha* (*gala* or *kaṇṭha* part of the *vimāna*) above the *garbha-gṛha*. The image may be of three-fourth size, half, one-third or equal to the

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[1] *VAK*.20 p.119.
[2] *VĀS*.19.319.
[3] *VAK*.20 p.108.
[4] *SAA*.21.24b–25a.
[5] *KJK*.87 p.50; *SAA*.21.26a.
[6] *SAA*.21.24a.
[7] *KJK*.74 p.136; *KLA*.15.6–14; *KRA*.5.143b–144; *SAA*.21.24a; *VAI*.18 p.55; *VAK*.20 p.106. Indra is known also as Śacīpati, Puruhūta, Purandara, Śakra and Śatakratu.

dhruva-bera.[1] Moreover, a sub-shrine may be allotted to Indra in the first *āvaraṇa* on the right side of the eastern entrance (*dvāra*) and in this, Indra's image must be set up facing west.[2]

An individual temple is prescribed in the *Vaikhānasa* treatises. In such temple, Indra's image must be accompanied with that of all his subordinates and attendants. Ghṛtācī, with *śyāma* complexion, and Alambukā, with the complexion of *utpala* flower, are the attendants probably holding fans.[3] Lomaśa, with *añjana* complexion, and Trita, with wheat-like (*godhūma*) complexion, are the worshippers. On the other hand, Bhṛgu and Puṇya may occupy the place of the worshippers on the right and left respectively. Vīra, with the complexion like *rakta-utpala* (red lily), is his *śaiṣika* (*nirmālyadhārin*) i.e. recipient of flowers and remnants of Indra. In the place between the entrance of the shrine and the *gopura*, the images of Airāvata (*vāraṇa-adhipa* – king of elephants) and Parjanya should be set up. Parjanya, who causes pleasure to all the worlds, has *śyāma* complexion and holds *mahāśani* (thunderbolt) and he is depicted in *varjāsana* posture.

Indra is considered to be the benefactor of kings (rulers). Therefore, during the *mahotsava* of Viṣṇu temple, *bali* is offered in the interior courtyard of the king for the welfare of the world. Then, he is worshipped alongwith his two consorts Jayaśrī and Śacī who also receive *bali*.[4]

Agni

Agni,[5] known as also Jātavedas, Pāvaka and Hutāśana,[6] has red complexion like *kiṁśuka* flower and he is adorned with flaming hairs. He, *purohita* of all deities, holds the attribute *śakti*. His mount is horse named Rohita with *rohita* (red) complexion. His attendant is Śaṇkha, with the complexion of blend of jasmine and moon. He is accompanied with his consorts i.e. pearl-hued Svāhā and golden-hued Svadhā. His icon must be fashioned in *nava-tāla* measure.

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[1] *KRA*.5.44, 46.
[2] *KLA*.7.34a, 36a.
[3] The term '*paricārika*' in *Khilādhikāra* means 'the attendant' normally having the function of fanner.
[4] *KLA*.32.113–115; *YAJ*.40.79.
[5] *KLA*.15.15–17; *SAA*.21.25b–26a.
[6] *KJK*. 74 p.136;

Yama

Lotus-like eyed Yama,[1] consort of Śukāṅgī or Satyavratā, has the complexion of *kṛṣṇa* (black), *śyāma*, like black cloud or *nīla-utpala* (blue lily) flower. His right leg below the knee is full of wounds due to curse of his stepmother afflicted by him ever, as per *Khilādhikāra*. He is clad in red garments and adorned with all sorts of ornaments. His attributes are *pāśa* and *daṇḍa* or *gadā*. *Pāśa* is held in the left hand. His mount is buffalo (*mahiṣa*) and his banner emblem is buffalo or *vyāla*. His consort Satyavratā, daughter of Kṛṣṇavartman, is of white complexion like the blend of jasmine and moon. White-hued Śaṅkhilaka is his worshipper and Acala is his *śaiṣika*. A separate shrine of Yama may be in the first *āvaraṇa* on the south facing north.[2]

Niṛṛti

Niṛṛti[3] has blue (*nīla*) complexion and clothed in red. He has three eyes and two hands possessing the weapon *śūla*. His consort is Sammohinī but Bhañjanī with the complexion of *sasya* (plant) as per *Khilādhikāra*. His immediate attendant (*śaiṣika*) is Kalabha with the complexion of *kiṁśuka* flower. His mount is tiger (*śārdūla*) or elephant (*ibha*) named Bhautika. The chameleon (*kṛkalāsa*) is the emblem of his *dhvaja*. A sub-shrine of Niṛṛti may be in the first *āvaraṇa* on the southwest and, in such, his image must be set up facing east.[4]

Varuṇa

Varuṇa[5] has blue (*nīla*) complexion and dressed in red in addition to all sorts of ornaments. This one holds the attributes *daṇḍa* and *pāśa*. His consort is Añjanā. Alternatively, his consort may be white-hued Kanakā, daughter of a *gandharva* named Śaryāti. The sage Vatsala with the complexion of flame (fire) is Varuṇa's worshipper (*pūjaka-muni*). Puṇya is his *śaiṣika* (recipient of remnants). His mount is elephant named Supratīka having the colour of cloud (*balāka*). The lion is the symbol of his *dhvaja*. A separate shrine of Varuṇa may be in the first *āvaraṇa* on the west facing east.[6]

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[1] *KLA*.15.18–22; *KRA*.5.146b–147a; *SAA*.21.26b; *VAI*.18 p.55; *VAK*.20 p.107.
Yama has also names such as Dharmarāja, Madhyastha, Preteśa, Śamana, Pitṛpati and Yamarāja.

[2] *KLA*.7.34b, 37a.

[3] *Ibid*., 15.23–24; *KRA*.5.147b–148a; *VAI*.18 p.55; *VAK*.20 p.107.
Niṛṛti is known as also Ārambhādhipati, Nīla and Sarvarakṣodhipati.

[4] *KLA*.7.35a, 37b.

[5] *Ibid*., 15.25–29a; *KRA*.5.148b–149; *VAI*.18 p.55; *VAK*.20 p.107.
Varuṇa is invoked also as Prācetas, Yādaspati, Pāśabhṛt and Udakapa.

[6] *KLA*.7.35a.

Vāyu

Vāyu,[1] known as Javana, Udāna and Bhūtātmaka, has the complexion of gold (*suvarṇa* or *kanaka*) or crystal (*accha*) and is clothed in white (*sita*) in addition to wearing resplendent *makuṭa* (crown). He possesses the weapons sword (*asi*) and *daṇḍa*. His consort is Kumudvatī. On the other hand, his consort may be Añjanā with the complexion of *vaiḍūrya*. She is seated with him on the same pedestal. Balāka, possessed of the attribute *śūla*, is his *śaiṣika*. Elephant is his mount and his *dhvaja* has the emblem of bamboo (*veṇu*). A separate shrine of Vāyu may be in the first *āvaraṇa* on the west facing east.[2]

Kubera

Kubera[3] is the chief of Yakṣas and consort of Yavanalā also called Ṛddhi. He has the complexion of white (*sita*), *śyāma* or like sapphire (*indranīla*). He wears *pītāmbara* or garments in the colour of red or *śyāma*. His attribute is *daṇḍa*. His mount is *puṣparatha* (*Puṣpaka*) or chariot yoked to the swans. His symbol of *dhvaja* is chameleon (*kṛkalāsa*). Damana with the complexion of flame is his worshipper. Kapila, having the complexion like the moon, is one who serves Kubera's feet (*aṅghri-pūjaka*). Śyāma, who is also *śyāma* by complexion, is his *śaiṣika* i.e. recipient of remnants.

Īśāna

Īśāna,[4] known as also Īśvara and Bhava, has the complexion like that of *pāṭalī* or *pāṭala* flower and is clothed in white (*sita*) or *śyāma* colour. This one, adorned with *jaṭā-mauli* (*jaṭā-makuṭa*), has four hands and three eyes. *Śūla* and *paraśu* are his attributes. Bull is his mount and symbol of *dhvaja*. His consort is Pārvatī. However, *Khilādhikāra* mentions Ratijayā, with the complexion of *indīvara* flower, who is the daughter of Kuṇḍākṣa. The worshipper is the sage Dadībhaka having the complexion of white (*śveta*). Yamajit, lotus-hued one, is his *śaiṣika*. A separate shrine of Īśāna may be in the first *āvaraṇa* on the northeast facing west.[5]

The deities collectively called *dikpālakas* are found in all the treatises of *śilpaśāstra* as well as *Pāñcarātra*, *Śaiva* and *Śākta* sections. One can find the images of these deities represented also in the temples of Jainism. However, they are depicted in different features such as weapon

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[1] *Ibid.*, 15.29b–31; *KRA*.5.150–151a; *SAA*.21.28a; *VAI*.18 p.55; *VAK*.20 p.107. This deity is different from Vāyu of *Pañcabhūta* group known as also Asu, Samīraṇa and Pṛṣadaśva.

[2] *KLA*.7.35b, 37b.

[3] *Ibid.*, 15.32–35; *KRA*.5.151b–152; *SAA*.21.28b; *VAI*.18 p.55; *VAK*.20 p.108. Kubera is mentioned also as Paulastya, Dhanya, Yakṣarāja and Soma.

[4] *KLA*.15.36–38; *KRA*.153–154a; *SAA*.21.29a; *VAI*.18 p.55; *VAK*.20 p.108.

[5] *KLA*.7.36.

(*āyudha*), colour (*varṇa*), consort (*patnī*) and mount (*vāhana*). Therefore, their images found in various temples and monuments differ from the others.

Nava-grahas

Sūrya / Ravi

Ravi has five forms viz. Sūrya, Vivasvān,[1] Āditya, Bhāskara and Mārtāṇḍa.[2] He is one of the deities commended for the domestic worship (*gṛha-arcā*).[3] His image fashioned in *navārdha-tāla* with two hands holding lotus in them is to be kept in the house alongwith his consorts and the deities of twelve *Rāśis*.[4]

Sūrya,[5] consort of Reṇukā and Suvarcalā, has the complexion of red (*rakta*), dark red (*atirakta*) or the colour of *kadamba* flower. He has two or four legs. He wears the garments in bright-white or tiger's skin with *yajñopavīta*. He has a bright circular halo behind his head. His banner is marked with the emblem of horse or serpent. He mounts eight horses or a chariot yoked to seven horses. The one who has nothing below the thighs i.e. Aruṇa is the charioteer (*sārathi*). The image of Sūrya, fashioned in *navārdha-tāla* (9½ *tāla* = 114 *aṅgulas*), must be depicted sitting in *svastika* posture or standing on the *padmapīṭha*. Though he is generally represented with two hands holding lotus in both of them, he may be depicted with four or twelve hands holding the attributes *gadā*, *pāśa*, *asi* and *śakti*. This deity with three reddish eyes is adorned with a diadem (*makuṭa*) with a coral-red circular halo behind.

In spite of the strict code that the sub-ordinate images in the temple must be made of the material used for the *dhruva* image of Viṣṇu set up in the main sanctum sanctorum, Sūrya's image may be made of stone.[6] His image, to be established in the *parivāra-ālaya*, may have the height of the *dhruva* icon as a special case, for the general rule is that the height of the images of sub-ordinate deities must be to the level of shoulder, breast-line or navel-line of the main *dhruva* icon of Viṣṇu.[7]

Sūrya is one of the members almost accompanying Viṣṇu everywhere and he is normally depicted hovering on the hind wall in any

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[1] This Vivasvān is different from the one included in the list of *vimāna-pāla*.
[2] *KLA*.43.53.
[3] *KRA*.15.19a.
[4] *Ibid.*, 15.20b.
[5] *KJK*.49 p.86; *KLA*.15.39–51; 42.4–5; *KRA*.5.154b–156; 15.19–20; *SAA*.21.29b; *VAI*.17 p.53; 19 p.61; *VAK*.20 p.120.
[6] *KLA*.7.42b–43a; *KRA*.5.89b–90.
[7] *KRA*.5.274–275a.

aspect of Viṣṇu viz. *bhoga-sthānaka*,[1] *vīra-sthānaka*,[2] *yoga-āsana*,[3] *bhoga-āsana*,[4] *vīra-āsana*,[5] *bhoga-śayana*[6] and *vīra-śayana*.[7] In the panel of *bhoga-āsana* form of Viṣṇu, he is shown with *añjali-hasta* over his head (*mastiṣka-añjali*).[8] In all above cases, his image is fashioned in *tri-tāla* measure with reference to the total height of the image of Viṣṇu.[9] In addition, he is depicted hovering on the hind wall behind the image in the chambers allotted to Viṣṇu, Satya, Puruṣa, Acyuta, Aniruddha, Nara-Nārāyaṇa, Narasiṁha and Varāha in the three-tiered structure (*tri-tala vimāna*) commended for the installation of *Navamūrti*.[10]

Sūrya is the presiding deity of the *bali-pātra* when *bali* (food) offering is made to the beings present in the temple premises.[11] In addition, he is the presiding deity of popped rice (*lāja*) to be offered as oblation into the *homakuṇḍa* (*yajñakuṇḍa*).[12]

A separate sub-shrine of Sūrya may be in the first *āvaraṇa* in the place between the eastern entrance and the direction of Īśāna i.e. northeast.[13] His shrine may be built in the second *āvaraṇa* on the northeast.[14] His image must face the west.

Khilādhikāra[15] prescribes a separate shrine to Sūrya accompanied with his consorts and all his *parivāra devatās*. His image may be set up facing east or south direction. In this, Sūrya's image must be accompanied with that of his consorts Suvarcalā (Uṣā) and Reṇukā on right and left respectively. Suvarcalā has *śyāmala* complexion whereas the latter has red complexion and clad in white (*śveta*) dress. However, Bhṛgu also points out to others holding the view that Sūrya must be without his consorts. The worshippers are Sthūladaṇḍa with coral-hue (*pravāla*) and conch-hued Śaṅkhapāla adorned with *jaṭā* and holding *kūrca* in the hand. Prāk-Sandhyā

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[1] *VAI*.15 p.48; *VAK*.19 p.93; *EHI*.I.2. App.-C, p.19.
[2] *VAI*.15 p.48; *VAK*.19 p.94; *EHI*.I.2. App.-C, p.19.
[3] *VAI*.16 p.49; *VAK*.19 p.95; *EHI*.I.2. App.-C, p.20.
[4] *VAI*.16 p.49; *VAK*.19 p.96; *EHI*.I.2. App-C, p.21.
[5] *VAI*.16 p.50; *VAK*.19 p.96; *EHI*.I.2. App-C, p.22.
[6] *VAI*.17 p.51; *VAK*.19 p.99; *EHI*.I.2. App-C, p.24.
[7] *VAI*.17 p.51; *VAK*.19 p.100; *EHI*.I.2. App-C, p.25.
[8] *KJK*.53 p.94.
[9] *VAI*.17 p.53.
[10] *Ibid.*, 39 p.133; *VAK*.36 p.249–250.
[11] *VĀS*.27.9a.
[12] *YAJ*.26.23a.
[13] *KLA*.7.41a.
[14] *Ibid.*, 7.58a.
[15] *Ibid.*, 43.28b–31a, 54–68a.

with *dhūmra* complexion and red-hued Prācī-Sandhyā occupy the place of *dvāra-pāla* on the right and left sides respectively. Gāyatrī and Sāvitrī are the *dvāra-pālikās* on the second door. The seven horses must be depicted in the middle of staircase (*sopāna*). Aruṇa, the son of Kāśyapa occupies the place of *anuja* (charioteer) in the seated stance. Tapana is the *śaiṣika* i.e. immediate attendant and recipient of remnants of Sūrya. The eight *Vasus* are the *dvāra-pālas* on the third entrance in two groups of four each. Mahabhūta occupies the place of *bhūta-pīṭha* facing outwards.

The red flowers especially the *japā* flower is to be used for the worship of Sūrya. Black flowers are prohibited but the blue-lily (*nīla-utpala*). His favourite things are *rakta-candana* (red sandal), copper and earthen vessels.[1] The deities of doorframe and others are same as applicable to Viṣṇu.[2] In addition, the *utsava* and *bali* offering, etc. are to be performed as it is in Viṣṇu temple.[3] All these indicate that the status of Sūrya in *Vaikhānasa* works is on par with Viṣṇu which undoubtedly led to the promotion of a new sect called viz. *Sauram* i.e. the cult of Sūrya. Sūrya's icons in relief forms are available in the regions of south Tamil Nadu in rock-cut caves like Tiruchirappalli (Plate LII-c).

Candra

Candra[4] has the complexion of white (*śveta* or *sita*), bright white (*śukla*) or like blend of gold and white and appears in the bright white circle. He has a halo behind his head and is decorated with *indra-mauli* (bejewelled *kirīṭa-makuṭa*). He is clad in red garments. This two-armed one holds sugar-cane bow (*ikṣu-cāpa*) or a bow and arrow.[5] He is accompanied with Rohiṇī (Tārā) and Phalgunī on the right and left respectively like Viṣṇu with Śrīdevī and Bhūdevī. Crab is the emblem of his *dhvaja*. His chariot has eight golden or white (*śveta*) coloured horses[6] viz. Sukha, Jayada, Śakti, Viśoka, Yuddhapāraga, Hṛṣṭa, Samrāṭ and Ānanda which are created by Brahmā. They have hairs in golden (*hiraṇya*), leg and nose (nostril or snout) in the colour of coral (*pravāla*) and the hoof in the colour of parrot's tail (*śukapiñcha*).

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[1] *Ibid.*, 43.68b–71a.
[2] *Ibid.*, 43.31b.
[3] *Ibid.*, 43.79a.
[4] *KJK*.49 p.86; *KLA*.15.85b–88a; *KRA*.5.184–185; *VAK*.20 p.120; *EHI*.I.2. App-A, p.27. Candra is known also as Ātreya, Vasiṣṭha, Soma, Yajñaṅga and Indu.
[5] The phrase '*ikṣu-cāpa*' found in the texts means 'sugar-cane bow' which is normally the attribute of Manmatha. The term '*iṣu-cāpa*' meaning 'arrow and bow' found in *Vaikhānasāgama* text in Rao's appendix is apt.
[6] *KLA*.15.88b–89a; 15.94–96a.

An interesting legend is found in the *Khilādhikāra* as to why Candra must be depicted with a scar on the right side of his head.[1] While Candra had a battle with Indra for Tārā and happened to face Śiva[2] (*Vṛṣa-vāhana*), the latter hit him on his head with his *śūla*. Since then, Candra has a scar-mark on his head.

A sub-shrine of Candra, facing the south, may be in the second *āvaraṇa* on the northern side.[3] In such shrine, the eight horses must be in the place of mount (*vāhana-sthāna*). The sages Vimala and Puṣyaka are his worshippers. Vimala has white (*sita*) complexion and he is clothed in *śyāma* colour. Puṣyaka has *amala* (probably white) complexion. He is one of the deities almost accompanying Viṣṇu and he is normally depicted hovering on the hind wall in any aspect of Viṣṇu viz. *bhoga-sthānaka*,[4] *vīra-sthānaka*,[5] *yoga-āsana*,[6] *bhoga-āsana*,[7] *vīra-āsana*,[8] *bhoga-śayana*[9] and *vīra-śayana*.[10] Candra, with *añjali-hasta* over his head (i.e. *mastiṣka-añjali*), accompanies the *bhoga-āsana* aspect of Viṣṇu.[11] In addition, he is depicted hovering on the hind wall behind the image in the chambers allotted to Viṣṇu, Satya, Puruṣa, Acyuta, Aniruddha, Nara-Nārāyaṇa, Narasiṁha and Varāha in the three-tiered structure (*tri-tala vimāna*) commended for the installation of *Navamūrti*.[12] Moreover, his image may be depicted above the *prastara*, obviously in the *bhadra-koṣṭha*, in the *dvi-tala* (two-storied) structure.[13]

Candra is the presiding deity of seeds (*bīja*). Therefore, he is invoked in the seeds during the time of *aṅkurārpaṇa* ritual. In such ritual, he is in seated form holding the *bīja* (seeds).[14] Further, *Khilādhikāra* specifies that the worship of Candra enables the worshipper to be courageous instead of being a coward.[15]

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[1] *Ibid.*, 15.89b–93a.
[2] The adjectives '*vṛṣa-vāhana*' and '*śūla-pāṇi*' are applicable to Śiva or Īśāna.
[3] *KLA*.7.58a; 15.94, 96b–97.
[4] *VAI*.15 p.48; *VAK*.19 p.93; *EHI*.I.2. App-C, p.19.
[5] *VAI*.15 p.48; *VAK*.19 p.94; *EHI*.I.2. App-C, p.19.
[6] *VAI*.16 p.49; *VAK*.19 p.95; *EHI*.I.2. App-C, p.20.
[7] *VAI*.16 p.49; *VAK*.19 p.96; *EHI*.I.2. App-C, p.21.
[8] *VAI*.16 p.50; *VAK*.19 p.96; *EHI*.I.2. App-C, p.22.
[9] *VAI*.17 p.51; *VAK*.19 p.99; *EHI*.I.2. App-C, p.24.
[10] *VAI*.17 p.51; *VAK*.19 p.100; *EHI*.I.2. App-C, p.25.
[11] *KJK*.53 p.94.
[12] *VAI*.39 p.133; *VAK*.36 p.249–250.
[13] *YAJ*.8.60a.
[14] *Ibid.*, 22.42b–43a.
[15] *KLA*.93b.

Maṅgala

Maṅgala[1] has red complexion like the flower of *bandhūka* or *kadamba* and is clad in blue (*nīla*) garments. His attribute is *śakti* and *śarabha* is the emblem of his *dhvaja*. He is accompanied with his consort Kumudā or Śukambuṣā or Śukajuṣṭā of red complexion. Vakra is his *śaiṣika*. His mount is *varāha* (wild-boar) or white horse with black (*kṛṣṇa*) face and tail. A separate shrine of Bhauma (Maṅgala) may be in the second *āvaraṇa* on the east.[2]

Budha

Budha,[3] referred to as also Saumya, Tāreya and Śraviṣṭhaja, is the son of Tārā. He has the complexion of *śyāma* or of grass (*sasyābha*) and he is clothed in red. This two-armed one holds the attributes *śara* (arrow) and *bāṇāsana* (bow). His consort is called Buddhādevī, Siddhādevī, Suśīlā or Ilā. Vasiṣṭhaka is his immediate attendant (*śaiṣika*). His vehicle is heron, chariot or a horse named Vāmadeva. The emblem of his *dhvaja* may be *darpaṇa* (*darvi*?), lion or vulture. The word '*Viṣṇuvarṇāṅga*' in *Khilādhikāra* indicates not only his colour but also his *Adhidevatā* to be Viṣṇu, which is confirmed with the *mantra* used to invoke him. A separate shrine may be allotted to him in the second *āvaraṇa* on the southwest.[4]

Bṛhaspati

Bṛhaspati,[5] popular with the name Guru, has yellow complexion (*pīta*)[6] and is clothed in the colour of *puṣpaśyāma*[7] or *śyāma* in addition to antelope-skin as his upper garment. He is generally described as staying amidst the plantain groove,[8] holding *darbha* grass in his hands and, along with his wife Tārā. Guru, considered the brilliant preceptor of the deities, mounts on a lion or a stout swan along with his *dhvaja* marked with the

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[1] *KLA*.15.75b–76a; *KRA*.5.175–176a; *VAI*.19 p.62; *VAK*.20 p.120.
Maṅgala is also known as Kuja, Aṅgāraka, Bhauma, Vakra, Rakta and Dharāsuta.
[2] *KLA*.7.56b.
[3] *Ibid.*, 15.79b–80; *KRA*.5.179b–180; *SAA*.36.35a; *VAI*.19 p.62; *VAK*.20 p.120.
[4] *KLA*.7.57a.
[5] *Ibid.*, 15.77b–79a; *KRA*.5.178–179a; *SAA*.36.34b; *VAI*.19 p.62; *VAK*.20 p.121; *EHI*.I.2. App-A, p.27.
[6] Bṛhaspati has the complexion of white (*sita*) as per *VAI*. However, it is yellow (*pīta*) as per Rao's appendix and also the invocatory *mantra* of Bṛhaspati.
[7] The phrase '*puṣpa-śyāma*' must be '*patra-śyāma*' meaning 'the green / dark colour of leaf'.
[8] The sculpture shown in the plantain groove is hardly found. An image of Siddhā Devī or Rambhā Devī, found in Bengal, is sculpted with banana plants on both the sides. (Cf. G. Bhattacharya, 'A special type of Devi figure from Bihar and Bengal', *Facets of Indian Art* (Symposium).

emblem of *kuśa* or *darbha* grass, the chief material of the priest. He is depicted with *makuṭa* with *purima*.

A separate sub-shrine (*āśraya-ālaya*) may be assigned to him in the second *āvaraṇa* on the south.[1] He is depicted on the hind wall in the chamber prescribed for Satya[2] existing on the southern side on the ground floor in the three-tiered structure commended for the installation of *Navamūrti*.

Śukra

Śukra,[3] also known as Bhārgava, Kāvya and Parisarpin, is of silver (*rajata*) complexion and is wearing the garment made of bark of the tree (*valkala*) and antelope-hide as his upper garment (*uttarīya*). Being the intellectual counterpart to Guru, Śukra is the preceptor of the Asuras. He, consorted with Jayā[4] or Sumatā, is depicted with *jaṭā-makuṭa*. His emblem of *dhvaja* is *sruva* or flame (fire). His mount is ram (*meṣa*).[5] Alternatively, the group of clouds viz. Agnija may be his mount. His attendant is Sumada. His sub-shrine (*āśraya-ālaya*) may be in the second *āvaraṇa* on the west.[6]

Śukra's image is depicted on the hind wall in the chamber allotted to Satya[7] on the south on the ground floor in the three-tiered structure commended for the installation of *Navamūrti*. In the panel of Tirvikrama, Śukra is depicted being attacked by Garuḍa, as the former intends to stop the king Bali from his offering the land required by Vāmana.[8]

Śani

Śani[9] has the complexion of *añjana* or that of *nīla-utpala* (blue-lily) or *śyāma* like sword (*asi-śyāma*) probably made of iron. Because of his slow movement, he is called Śanaiścara and Manda. This one is two-armed wearing silken cloth (*kuśacīra*). His consort is Kumudā. His mount is wild boar (*varāha*) or chariot. The wild boar is the symbol of his *dhvaja*. He may have a subordinate shrine in the second *āvaraṇa* on the southeast.[10]

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[1] *KLA*.7.57a.
[2] *VAI*.39 p.133; *VAK*.36 p.250.
[3] *KLA*.15.81–82a; *KRA*.5.181; *VAI*.19 p.62; *VAK*.20 p.121; *EHI*.I.2. App-A, p.28.
[4] As per another reading of *Kriyādhikāra*, Śukra's consort is Jayantī.
[5] This is according to Rao's appendix.
[6] *KLA*.7.57b.
[7] *VAI*.39 p.133; *VAK*.36 p.250.
[8] *KRA*.11.76; *SAA*.59.60b–61a; *VĀS*.19.31b–32a.
[9] *KLA*.15.76b–77a; *KRA*.5.176b–177; *VAI*.19 p.62; *VAK*.20 p.120.
Śani, the son of Sūrya, is also known as Sauri, Śanaiścara, Manda and Raivatya.
[10] *KLA*.7.56b.

Rāhu

Rāhu,[1] consort of Jarā,[2] is of *śyāma* hue and is clothed in red like *japā* flower. This two-armed one, identified with snake-hood shading over the head, possesses the weapon *pāśa*. His head is backed with a circular halo. The snake is his mount as well as the emblem of his *dhvaja*.

Ketu

Ketu,[3] known as also Kṛṣṇa, Raudra and Prakāśin, is consort of Nāgī.[4] He has *dhūma* or *dhūmra* complexion and is clothed in white. He resembles Rāhu in other features.

Vedas

The *Vedas* are depicted as the mount (*vāhana*) of Varāha.[5] In the sculptures, the *Vedas* are depicted in anthropomorphic form in different panels of *dhruva* icons of Viṣṇu.

Ṛgveda

Ṛgveda,[6] consort of Vidyā, has the complexion of white (*śveta*) or of crystal (*sphaṭika*) and is clad in red or yellow garments (*pīta-ambara*). This two-armed one, adorned with *kirīṭa* (*mauli*), holds flowers in the hands. *Ṣaḍṛtu*[7] is his mount and emblem of *dhvaja*.

Yajurveda

Yajurveda,[8] consort of Buddhi, has the complexion of yellow (*pīta*) and is clad in white (*śveta*) or yellow (*pīta*) dress. This two-armed one is adorned with *kirīṭa* (*mauli*). *Kuliśa* (*śakti*) is his attribute (*āyudha*). His *dhvaja* has *agni* (flame or fire) as symbol.

Sāmaveda

Sāmaveda,[9] consort of Mati, is of the complexion of red or that of rising sun (*bāla-arka*) and is draped in yellow garments. This one with two or four hands has *sapta-svara*[10] as its mount and symbol.

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[1] *VAI*.19 p.62; *VAK*.20 p.120.
[2] *VAI* mentions the word '*Jayāpati*' meaning 'consort of Jayā'.
[3] *VAI*.19 p.62; *VAK*.20 p.122; *VAK*.(V).20 p.103; *EHI*.I.2. App-A, p.28.
[4] *Vimānārcanākalpa* (V) correctly gives the word '*Nāgīśa*' but it is '*Nārīśa*' as per *Vimānārcanākalpa*. According to Rao's appendix, it is '*Nāgeśa*'.
[5] *VĀS*.18.9a.
[6] *VAI*.20 p.65; *VAK*.20 p.128; *VĀS*.18.9b, 10b.
[7] The term '*ṣaḍṛtu*' may mean any flower available all seasons. In such it must be lotus.
[8] *VAI*.20 p.66; *VAK*. 20 p.128; *VĀS*.18.9b, 10b.
[9] *VAI*.20 p.66; *VAK*.20 p.128; *VĀS*.18.10a, 11b.
[10] The term '*sapta-svara*' must be any musical instrument like *Vīṇa* producing seven musical notes. For *Sāmaveda* is said to be source of music (*gāndharva-veda*).

Atharvaveda

Atharvaveda,[1] consort of Kalā, is red or *añjana* in hue and is dressed in white (*śveta*). This two-armed one holds *kūrca*. His mount is swan and *sruva* is the symbol of his *dhvaja*.

The personified forms of the Vedas occupy the place of mount (*vāhana-sthāna*) in the temple of Varāha.[2] They must be depicted on the hind wall of the chamber allotted to Viṣṇu in *Yoga-śayana* form on the top floor of the three-tiered structure (*tri-tala vimāna*) specified for of *Navamūrti*.[3]

Pañca-bhūtas

The images of *Pañca-bhūta*, in anthropomorphic form, should be depicted seated on the same pedestal, obviously in *sukhāsana* posture, folding the right leg and placing it on the pedestal.[4] The images of Gaviṣṭha, Vāyu, Agni (Ābhuraṇya), Toya and Bhūmi must be placed right to left in the order. However, the consorts of Gaviṣṭha, Vāyu and Ābhuraṇya must have separate pedestal.[5]

Bhūmi

Bhūmi or Hariṇī[6] is of *śyāma* complexion and she is clad in white (*śveta*) dress. This one, adorned with *kirīṭa* and all sorts of ornaments, holds lotus in her hand. Her mount is *cātaka* bird.

Toya

Toya[7] or Gaubera is consort of Kanakā. However, Bhṛgu refers to view of Śātātapa (Vikhanas) that this deity is in the form of *napuṁsaka* (hermaphrodite).[8] He has the complexion of *añjana* or like that of *utpala* (lily) flower and he is clad in the dress of the colour of parrot's tail. He holds the weapon *pāśa* or *śakti*. Urmi is his attribute (*āyudha*) as per *Kriyādhikāra*. Elephant or bull is his mount and lion or *galaka* is the symbol of his *dhvaja*.

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[1] *VAI*.20 p.66; *VAK*.20 p.129; *VĀS*.18.10a, 11b.
[2] *VĀS*.18.3.
[3] *VAI*.39 p.134; *VAK*.36 p.251.
[4] *KLA*.15.152b.
[5] *Ibid.*, 15.154b; *KRA*.5.221b.
[6] *KRA*.5.224b–225.
[7] *KLA*.15.151, 153a; *KRA*.5.222–224a; *VAI*.20 p.65; *VAK*.20 p.127.
[8] This is suitable, for the treatises are silent about the consort of Gaviṣṭha while speaking of the place allotted to them.

Gaviṣṭha

Gaviṣṭha[1] or Ākāśa, consort of Satyalocanā, has the colour of the *khaḍga* (sword) or of *indīvara* (lily). He is dressed in yellow (*pīta*) and adorned with *makuṭa* (*kirīṭa*) and variety of ornaments. His attribute is *daṇḍa*. His banner has the emblem of bird[2] viz. *bheruṇḍa* as per *Kriyādhikāra*, and his mount is chariot or *kumbha*.

Agni

Agni[3] is consort of Saṅkhyakā or Saṅkhyā. However, his consort is Svāhā as per *Kriyādhikāra*. He has *piṅgala* or golden complexion and dressed in blue (*nīla*). This one, holding the weapon *śakti*, has bright resplendent hair (*agni-śikhā*). On the other hand, his hair may have the colour of parrot's tail (*hari-piñjara*). His mount is elephant or mare (*baḍavā*). Monkey is the mark on his *dhvaja*.

Vāyu

Vāyu[4] is consort of Calikā or Cañcalikā but of Udāyinī as per *Kriyādhikāra*. He is of *śyāma* complexion and clad in the garments of yellow or *piṅga* colour or that of *kusumbha* flower. This one holding the weapon sword (*asi*) mounts an elephant. His mount may also be a snake (*ahi*[5]) named Plavaka. He is *reṇu-dhvaja*.

Gaṇa-devatās

Ādityas[6] are twelve in number. They are Dhātā, Aryamā, Bhaga, Aṁśu, Mitra, Varuṇa, Vivasvān, Pūṣan, Parjanya, Tvaṣṭā, Viṣṇu and Indra. They resemble Bhāskara (Sūrya) in all aspects. They are placed in the *antarāla* on the south facing west.

Ekādaśa Rudra-gaṇa[7] consists of eleven members hence the name. They are Ajaikapād, Ahirbudhnya, Pinākin, Parajit, Mṛgavyādhaka, Śarva, Niṛṛti, Īśvara, Kapālin, Bhava and Sthāṇu. All of them have white (*śveta*)

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[1] *KLA*.15.147–148, 153b; *KRA*.5.216–217; *VAK*.20 p.127; *EHI*.I.2. App-A, p.33.
The description is not found in *Vaikhānasāgama* but in Rao's Appendix.

[2] The term '*khaḍga*' in *Vaikhānasāgama* must be '*khaga*' meaning 'bird'. Rao sites the word '*khaga*' from *Dhyānamuktāvalī*.

[3] *KLA*.15.150, 153a, 154a; *KRA*.5.220–221a; *VAI*.20 p.65; *VAK*.20 p.128.
Agni, one of the *pañca-bhūtas* known as Vītihotra and Ābhuraṇya is different from the one enumerated in the list of *loka-pālaka*.

[4] *KLA*.15.149a, 54a; *KRA*.218b–219; *VAI*.20 p.65; *VAK*.20 p.128.
This Vāyu, known as also Asu, Samīraṇa and Pṛṣadaśva, is different from the one in the group of *loka-pāla*.

[5] The word '*ahi*' also means 'cloud'.

[6] *VAI*.21 p.68; *VAK*. 20 p.134.

[7] *VAI*.21 p.68–69; *VAK*. 20 p.134.

complexion and they wear tiger's hide (*vyāghra-carma*). They have bluish (*nīla*) neck and three eyes. They resemble Rudra (Śiva) in other features.

Gandharvas[1] have the complexion of pollen-grain of the lotus (*padma-kiñjalka*) and they are draped in *puṣpavastra*. These two-armed ones having protruding teeth (*daṁṣṭrā*) hold *pāśa* as their weapon (*āyudha*). Elephant is their mount and emblem of *dhvaja*.

Ṛṣi-gaṇa,[2] the group of sages in general, is of golden (*kanaka*) complexion; they wear *kuśa* dress in addition to antelope-skin (*kṛṣṇa-ajina*). They are adorned with *jaṭā-makuṭa*.

Maruts,[3] seven in number, are the sons of Marudvatī. They have *dhūma* (grey or smoky) complexion and are dressed in white (*sita*). These two-armed ones hold sword in their hands. Monkey is their mount and conch-shell (*śaṅkha*) is their emblem of *dhvaja*.

Prāṇas,[4] five in number, are of golden (*kanaka*) complexion and dressed in white. All are two-armed holding swords. Their mount is monkey and conch-shell is the symbol of their *dhvaja*.

Ṛtus,[5] six in number, are in the colour of lotus (*padma*) and dressed in white (*śveta*). They are two-armed holding flower. *Puṣpa-ratha* is their mount and lightning (*vidyut*) is their symbol of *dhvaja*.

Śatarudras,[6] the presiding deities of herbs (*oṣadhi*) are of white (*śveta*) complexion (*śveta*) and they wear tiger's skin. They have three tawny brown (*piṅga*) eyes and blue (*nīla*) neck, and they hold *kapāla* in their hands. In other aspects, they resemble Rudra.

Vasu-gaṇa[7] consists of eight members viz. Dhara, Dhruva, Soma, Āpa, Anila, Anala, Pratyūṣa and Prabhāsa. They have the complexion like lotus (*padma*) and are clad in *puṣpavastra*. They are two-armed holding lotus in their hands. Rabbit (*śaśa*) is their mount as well as the symbol of *dhvaja*.

Vatsaras[8] (the deities of years) have the complexion like lotus-petal (*padma-patra*) and they wear *puṣpavastra*. All are two-armed and they hold

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[1] *VAI*.21 p.68; *VAK*. 20 p.134.
[2] *VAK*.20 p.135.
[3] *VAI*.21 p.68; *VAK*.20 p.133.
[4] *VAI*.21 p.68; *VAK*.20 p.133.
[5] *VAI*.21 p.69; *VAK*.20 p.136.
[6] *VAI*.21 p.68; *VAK*.20 p.134.
[7] *VAI*.21 p.69; *VAK*.20 p.135.
[8] *VAI*.21 p.68; *VAK*.20 p.133.

daṇḍa. All of them, born in the constellation of *Svātī*, have rabbit as their mount and *dhvaja* mark.[1]

Vidyādharas[2] are *śyāma* in hue and dressed in red. They have protruding teeth (*daṁṣṭrā*) and reddish hair. These two-armed ones hold *ḍamaru* and the weapon *gadā*. Buffalo is their mount and emblem of banner.

Other divinities in the temple

In addition to the above, one can find the following divine beings described in the *Vaikhānasa* treatises.

Jāmbava

Jāmbava,[3] consort of Balā, has *śyāma* complexion and is draped in red clothes. His *jaṭā* is adorned with the tail-feather of bird (*vāla-mauli*). This two-armed one wears *channavīra*. Lion or deer (*mṛga*) is his mount as well as the emblem of his *dhvaja*. His form must be of child as per the invocatory *mantra*. He is *dvāra-pālaka* at the first entrance of the chamber of Acyuta[4] on the western side, located on the ground floor in the three-tiered structure (*tri-tala vimāna*) highly praised for the installation of *Navamūrti*.

Sundara

Sundara,[5] consort of Sunandā, has *śyāma* complexion and he is dressed in red. This two-armed one holds lotus and is decked with all variety of ornaments. Elephant is his mount and the bird[6] is the emblem of his *dhvaja*. This deity is to be worshipped in case the *dhūpa-pātra* falls down during the time of rituals.[7] He is different from Sundara, the companion of Kṛṣṇa and partial incarnation of Garuḍa.[8]

He is an inseparable companion of Kiṣkindha as a fanner and he is depicted attending Viṣṇu in *bhoga-āsana*[9] and *vīra-sthānaka* aspects.[10] He

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[1] According to *VAI*, *śara* (arrow) is their mount and emblem of their banner. *VAK* and Rao's appendix mention *śaśa* (rabbit) in stead.
[2] *VAI*.21 p.69; *VAK*.20 p.136.
[3] *VAI*.21 p.70; *VAK*.20 p.137.
[4] *VAI*.39 p.133; *VAK*.36 p.250.
[5] *KJK*.49 p.85–86; *VAI*.21 p.71; *VAK*.20 p.139.
[6] The term '*khaḍga*' in *Vaikhānasāgama*, as mentioned earlier, must be '*khaga*' meaning 'bird'.
[7] *SAA*.72.67a.
[8] *VAK*.21 p.147.
[9] *KJK*.53 p.94.
[10] *VAI*.15 p.48.

is depicted also as the fanner to Viṣṇu[1] set up in the cell on the middle floor of the three-tiered structure meant for the installation of *Navamūrti*. In addition, he is the *dvāra-pālaka* of the second entrance to the chamber allotted to Yoga-śayana Viṣṇu on the top floor in the *tri-tala* structure of *Navamūrti*.[2]

Pavitra

Pavitra,[3] invoked also as Mantra, Japya and Śuddha, has *napuṁsaka* (hermophrodite) form with *añjana* complexion and is dressed in white. Bull is his mount and *galaka* is the emblem of his *dhvaja*. *Ūrmi*[4] is his attribute (*āyudha*).

Pāvana

Pāvana,[5] known also as Sarvatīrthajala, Puṇya and Puṇyapūjita, has *piṅga* complexion and he is clad in garments in *śyāma* colour. He resembles Pavitra in other aspects.

Takṣaka

Takṣaka,[6] invoked also as Sarparāja, Kṣitija and Dharādhara, is the king of serpents and consort of Jarā. He is *śyāma* in hue and is clad in golden-coloured (*hema-ambara*) garments. His head is overshadowed with serpent hood consisting of five or seven heads. His mount and symbol of *dhvaja* may be *ajāgara* (boa), *makara* or elephant.[7]

Asura

Asura,[8] consort of Nīlā, is *śyāma* in hue and he is clad in red clothes. This two-armed one holding *śūla* appears ferociously with his red hair and protruding teeth (*daṁṣṭrā*). Donkey is his mount and emblem of *dhvaja*. He is depicted as *dvāra-pālaka* at the second entrance to the chamber allotted to Yoga-śayana Viṣṇu in the *tri-tala* structure of *Navamūrti*.[9]

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[1] *Ibid.*, 39 p.133; *VAK*.36 p.249.
[2] *VAI*.39.133; *VAK*.36 p.249.
[3] *VAI*.20 p.66; *VAK*.20 p.130.
[4] The term '*ūrmi*' means 'waves'.
[5] *VAI*.20 p.66; *VAK*.20 p.130.
[6] *VAI*.20 p.66; *VAK*.20 p.130.
[7] *Vaikhānasāgama* mentions elephant whereas Rao's appendix mentions *makara* as his mount.
[8] *VAI*.21 p.70; *VAK*.20 p.137–138.
[9] *VAI*.39.133; *VAK*.36 p.249.

Manmatha

Madana,[1] familiar with the names Manmatha and Kāma, is consort of Rati. He is of *śyāma* complexion and his garments are in golden hue. This beautiful one with two hands holds the bow made of sugar-cane (*ikṣu-cāpa*) and the arrows made of flowers (*puṣpa-bāṇa*). *Makara* is his mount and mark of banner as well.

The image of Manmatha, facing the west, must be depicted on the *sopānabhitti* (wall of the staircase) of the entrance to the chamber allotted to Acyuta[2] on the western side on the ground floor in the *tri-tala* structure highly praised for the installation of *Navamūrti* (Plate XLVII-b).

Aśvins

Aśvins[3] viz. Nāsatya and Dasra are the beautiful identical twin sons of Tvāṣṭrī.[4] They have the complexion of the cow-milk (*go-kṣira*) and are dressed in the colour of *aśoka* flower. These are two-armed holding flowers. Peacock is their mount and crow's feather (*kāka-pakṣa*) is their emblem of *dhvaja*.

They are present in panels of *Dhruva-beras* of Viṣṇu. They are the door-keepers (*dvāra-pālaka*) of the first entrance of the chamber allotted to Satya[5] in the three-storied structure of *Navamūrtis*.

Haleśa

Haleśa,[6] consort of Yāmā, has white (*śveta*) complexion and is clad in blue (*nīla*) garments. This two-armed one has the lotus as his mount and symbol of *dhvaja*. He is depicted on the left side of Varāha established in the northern chamber on the middle floor in the *tri-tala* temple meant for the installation of *Navamūrtis*.[7]

Kinnara

Kinnara[8] pair (*mithuna*), the musicians, has the human form in the upper portion of body with two wings on the sides besides the legs of birds below that. One is male and another is female. They hold a music instrument i.e *vīṇa* in addition to making *tāla* beats with their palm. *Nāla* or lotus (*padma*) is their symbol of *dhvaja* and they move in the air. This pair is present in almost all the panels of *dhruva* images of Viṣṇu.

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[1] *VAI*.21 p.70; *VAK*.20 p.138.
[2] *VAI*.39 p.133–134; *VAK*.36 p.250.
[3] *VAI*.21 p.69; *VAK*.20 p.135.
[4] *KJK*.88 p.168.
[5] *VAI*.39 p.133; *VAK*.36 p.250.
[6] *VAK*.20 p.137.
[7] *VAI*.39 p.133; *VAK*.36 p.249.
[8] *VAI*.21 p.70; *VAK*.20 p.138.

Prahlāda

Prahlāda,[1] consort of Prāṇā, has red complexion and white (*sita*) garments. This two-armed one with *jaṭā* is depicted holding flowers. However, as per the description of his *mantra*, he must be depicted holding *gadā*. Horse is his mount as well the symbol of *dhvaja*.

Prajāpati

Prajāpati[2] is of white (*śveta*) complexion and he has one head which alone differentiates him from Viriñci (Brahmā) with four heads. His all other features resemble that of Brahmā.

Sarveśvara

Sarveśvara[3] is of the complexion of cloud (*megha*) and clad in white clothes. However, according to another reading of the *Kriyādhikāra*, his complexion is like that of lightning (*vidyut*). He holds the attribute *daṇḍa*. The beetle (*ṣaḍaṅghri*) or camel[4] is his mount as well as the symbol of his *dhvaja*.

Yakṣa

Yakṣa,[5] the chief of *yakṣas*, has golden or *śyāma* complexion and he is draped in red garments. He has two hands holding flower. Cloud is the emblem of his *dhvaja* and his mount.

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[1] *VAI*.21 p.70; *VAK*.20 p.138.

[2] *VAI*.21 p.69; *VAK*.20 p.137.
The term '*ekavastra*' in *VAK* must be '*ekavaktra*' as found in *Vaikhānasāgama*.

[3] *KRA*.5.227b–228.

[4] *Kriyādhikāra* mentions two mounts i.e. beetle and camel. However, another reading of the passage in *Kriyādhikāra* does not mention the camel.

[5] *VAI*.21 p.70.

CHAPTER VIII
CONCLUSION

The devotional hymns of *Āḻvārs* and *Purāṇic* literature that developed side by side had influenced the *Āgamas* which emphasise iconic worship thus promoting the development of iconography in systematic manner.

The history of *Vaiṣṇava* iconography is traceable in plastic art form right from the time of the Kuṣāṇas. However, we have a number of literary references right from the time of Pāṇini. As far as South Indian iconography is concerned, we have a lot of references in literature from the *Saṅgam* period as well as contemporary hymns of *Āḻvārs* but concrete representations in plastic and paint form are traceable from the time of Pallavas of Kanchipuram and the Pāṇḍyas of Madurai. However, a lot of literary evidence of the existence of temples enshrining images of worship of the early period is available.

The plausible reason for the non-availability of original temples of the early period is the usage of perishable materials like timber, mortar and brick. It was for the first time, it seems, that a trial was made by the Pallava ruler Mahendravarman I (c. 580–630 AD), as per his Mandagappattu inscription in the rock-cut cave temple dedicated to the Trinity, without using the usual materials i.e. brick, mortar, timber and metal in the construction of a temple.

The period from the Pallavas had witnessed almost all the prescriptions of *Vaikhānasa* iconography easily available in artistic forms. However, in the survey of such details, one has to keep the followings points in the mind:

1. Though the history of *Vaiṣṇava* iconography is traceable right from the time of Pāṇini, the author of *Vyākaraṇa-sūtras*, the actual icon in the plastic art form is possible almost from the time of the Kuṣāṇas. As far as the South Indian iconography of Viṣṇu is concerned, the literary evidence plays an important role on par with the monuments almost traceable from the pre-Pallava period.

2. In many temples, even the corroded icons of Viṣṇu have not been removed from the temples and the same are still in worship, for such temples have the credit of being '*divyadeśa*' on account of being praised by the *Āḻvārs* in their hymns collectively known as '*Nālāyira Divyaprabandham*' (Divine 4000 hymns). In some temples, the corroded icons of the clustering deities have been removed or replaced with a new one. Therefore, the classification

of the icons of Viṣṇu in any four types (*Yoga* etc.) becomes a difficult task.

3. The renovation of the temples and images poses a problem of dating the temples and icons set up in them.

4. Addition of the consorts viz. Śrīdevī and Bhūdevī and Brahmā in some temples is one of the problems in the identification of *Vīra* and *Ābhicārika* types of icons.

5. A number of *Sthala-purāṇas* (local legends), composed almost after 9th century AD and believed to be the part of some *Purāṇas*, have changed even the names of icons of the female deities especially of Śrīdevī and Bhūdevī and in some places they are named after the rivers adjacent to the place or the temple. For instance, in many temples on the banks of the river Kāverī, Bhūdevī is identified as Kāverī-devī.

6. Many temples and images had been renovated in later times with the same or better material. Though there is a strict rule in the *Vaikhānasa Āgamas* in this regard, there is no evidence that this had been followed strictly and meticulously.

7. Many temples and images had been destroyed during the invasions of the Islamic rulers in the 11th and 16th centuries. The wooden *dhruva-bera* of the main deity in Varadarāja Perumāḷ temple at Kanchipuram which is kept in the water-tank (Anantasaras) of the temple is one of the best examples.

8. Most of the images in worship in the shrines are not open for a close study of sculptural features and characteristics due to ritualistic prohibitions.

9. In recent centuries, in the name of renovation, usage of cement and modern man-made materials rather than the material with which the image is made of has been observed wherein the originality of the image is not traceable. For example, the recumbent image on the first *tala* and the standing image on the second *tala* in the three-tiered Kūṭalaḻakar temple at Madurai have been recently renovated with modern cement and coloured with modern synthetic paints. By this, the antiquity as well as the originality of the images is lost.

10. Many of the temples of Viṣṇu, currently following *Vaikhānasa* or *Pāñcarātra* system, cannot be exactly classified (except in some cases supported with epigraphy) under the two categories, for no support is available to trace out whether they were originally following *Vaikhānasa* or *Pāñcarātra* system. In most of the temples,

the system had changed almost right from 10th century AD, obviously for want of the priests (*pūjakas* or *arcakas*), as is the case at present. Therefore, the survey is based on the iconographical details alone irrespective of the worshipping system prevalent there at present.

11. The *Pāñcarātra* system, prevalent in North India right from the early period, also existed in South India side by side but not in a full-fledged manner. This is testified by the *vyūha* concepts of *Pāñcarātra* found in the early Tamil literature as well as epigraphy. Moreover, in the *Vaikhānasa* works too, one can find how these *Vaikhānasa* authors treated the *Pāñcarātra* works almost like rivals. Therefore, one cannot come to conclusion that all the icons found in South India (both in the temples and other monuments) are as per *Vaikhānasa* prescriptions alone. For instance, the early Pallava metal images (at Kanchipuram, etc.) hold *gadā* in the lower left hand but this *āyudha* is not admissible in the *Vaikhānasa* works. The plausible reason is that this period witnessed the amalgamation of the iconographic features of the two systems. At the same time, in some temples (almost all the temples near Tirunagari, the birth-place of the *Vaiṣṇava* hymnist Tirumaṅkai Āḻvār) the attribute *gadā* had been removed resulting in the lower left hand appearing to be *ūru-hasta*; herein one can see the lower left hand palm with a depressed socket for the insertion of the upper end of *gadā* whereas the lower end of *gadā* is supposed to be fixed on a socket in the *pīṭha* (pedestal), a separate component on which the main icon is fixed following a technique of *jaṭi-bandhana*.[1] However, the exact reason and time of the removal of *gadā* cannot be fixed.

Survey of icons in the temples of Viṣṇu

The temples of Viṣṇu, in their original condition as well as the renovated ones, can be classified into two major groups:

a) *Divya-deśas* which had been praised by the *Vaiṣṇava* hymnist saints known as *Āḻvārs*.

b) *Abhimāna-deśas* which had not been praised by the *Āḻvārs* either because those temples belonged to post-Āḻvār period or they had

[1] In the metal icons, the *pīṭha* and the main icon are cast separately. Afterwards, many precious gems and metals are placed inside the *pīṭha* and the main icon is fixed in it and later adjusted in such a skilful manner that no one can notice it. In due course of time, if the icon is not cleaned well after the bathing ceremony, the part of the icon inserted into the *pīṭha* gets corroded and, therefore, gives way for the shaking of the icon.

not been noticed by the *Āḻvārs*. However, these temples had been given the status of *divya-deśa* by the *Vaiṣṇava Ācāryas* viz. Rāmānuja (temple at Tirunārāyaṇapuram or Melkote in Karnataka[1]) and Varavaramuni known as also Maṇavāḷamāmuni (temple of Rājagopālasvāmī at Mannarkudi[2] in Tamil Nadu).

Dhruva-beras in the temples in worship

Sthānaka Viṣṇu icons, in general, are found in Varadarāja Perumāḷ temple at Kanchipuram (Kanchipuram district, Tamil Nadu), Veṅkaṭeśa Perumāḷ temple at Tirumala (Tirupati) Hills (Chittoor district, Andhra Pradesh), at Uraiyur[3] (Trichy district, Tamil Nadu), Deyvanāyaka temple at Tiruttevanartokai (Nagappattinam district, Tamil Nadu), twin-temples at Tiruttolaivillimangalam (Tuticorin district, Tamil Nadu), Vaikuṇṭhanātha[4] temple at Srivaikuntam, (Tuticorin district, Tamil Nadu), Māyakkūttan temple at Tirukkulantai (Tuticorin district, Tamil Nadu), Kāṭkaraiyappan temple at Tirukkatkarai (near Thrissur, Kerala), Mūlikkalathān temple at Tirumoolikkalam (near Ernakulam, Kerala), Māyappirān temple at Tiruppuliyur (near Chengannur, Kerala), Imaiyavarappan temple at Tirucchenkundrur (near Chengannur, Kerala), Nārāyaṇa temple at Tirunavai (near Shoranur, Kerala), Kolappirān temple at Tiruvallaval (near Chengannur, Kerala), Pāmpaṇaiyappan temple at Tiruvanvandur (near Chengannur, Kerala), Abhayaprada temple at Tiruvittuvakkodu (near Shoranur, Kerala), Amṛtanārāyaṇa temple at Tirukkadittanam (near Changannassery, Kerala), Tirukkuralappan temple at Tiruvarnvilai (near Changannassery, Kerala), Tirukkuralappan temple at Tiruvanparisaram

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[1] A decade in *Tiruvāymoḻi* (4.1.1–11) beginning with '*Oru nāyakamāy*...' had been allotted to this temple as a special case by the Saint Rāmānuja, the profounder of *Viśiṣṭādvāita* philosophy, who got back the icons of Nārāyaṇa from the Islamic ruler of Delhi and reconsecrated the same in a new temple at this place.

[2] The temple of Rājagopālasvāmi at Mannarkudi near Tanjore belonged to the early Coḻa period (c. 900–950 AD), indeed a post-*Āḻvār* period hence, obviously, had no chance of having the hymns of the *Āḻvārs*. Varavaramuni known as Maṇavāḷamāmuni, a prominent *Ācārya* in the Rāmānuja school, had been instrumental to sanction a special grade of *divya-deśa*, by allotting a decade of *Tiruvāymoḻi* (4.6.1–11) beginning with '*Tirppārāi yāmini*...' to this temple, on par with other temples praised by the *Āḻvārs*.

[3] The *dhruva-bera* is of standing Viṣṇu and no *utsava-bera* of Viṣṇu but the *utsava-bera* of Śrīdevī known as Kamalavallī or Vāsalakṣmī is in the sanctum sanctorum.

[4] The standing icon of Viṣṇu has the canopy over his head formed with Ananta's hoods which is a rare one, for the serpent hood is generally found in the seated icons of Viṣṇu.

(near Nagarkoyil, Kanniyakumari district, Tamil Nadu) and Deyvanāyaka temple at Tiruvahindrapuram[1] (Cuddalore district, Tamil Nadu).

Yoga-sthānaka icons of Viṣṇu are found in the sanctum sanctorum of the following temples: Puṇḍarīkākṣa Perumāḷ temple at Tiruvellarai[2] (Tiruchchirappalli district, Tamil Nadu), Devādhirāja temple at Tiruvalundur[3]/Therazhundur (Nagappattinam district, Tamil Nadu), Sāranātha temple at Tiruccherai[4] (near Kumbakonam, Thanjavur district, Tamil Nadu), Nāṇmatiya Perumāḷ temple at Talaiccaṅga Nāṇmṭiyam/Talaicchanganadu (near Mayiladuturai, Nagappattinam district, Tamil Nadu), Oppiliappan temple (Tiruviṇṇakar) near Kumbakonam (Thanjavur district, Tamil Nadu), Nīlamegha Perumāḷ temple at Nagappattinam (Nagappattinam district, Tamil Nadu) and also in the rock-cut cave at Tirumeyyam (Pudukkottai distict, Tamil Nadu).

Bhoga-sthānaka Viṣṇu is found in Haraśāpavimocana Perumāḷ temple at Tirukkandiyur (Thanjavur district, Tamil Nadu), Nīlamegha Perumāḷ temple at Tirukkannapuram[5] (Thiruvarur district, Tamil Nadu), Jagadrakṣaka temple at Tirukkoodalur (Āṭuturai Perumāḷ Koyil) near Tiruvaiyaru (Thanjavur district, Tamil Nadu), Lokanātha temple at Tirukkannankudi (Nagappattinam district, Tamil Nadu), Bhaktavatsala Perumāḷ temple at Tirukkannamangai (Tiruvarur district, Tamil Nadu), Puruṣottama temple at Tiruvaṇ Puruṣottamam (Nangur, Nagappattinam district, Tamil Nadu), Peraruḷāḷan temple at Semponceykoyil (Nangur, Nagappattinam district, Tamil Nadu), Varadarāja temple at Tirumaṇikkūḍam (Nangur, Nagappattinam district, Tamil Nadu), Śrīnivāsa temple at Tiruveḷḷakkuḷam (Aṇṇan Koyil, Nagappattinam district, Tamil Nadu), Tāmaraiyāḷkeḷvan temple at Parthanpalli (Nangur, Nagappattinam

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[1] The *dhruva-bera* in this temple is one of the three wooden icons others being at Tirukkovilur (Tirukkovalur) and Kanchipuram (which is placed submerged in the water-tank viz. *Anantasaras* in Varadarāja temple).

[2] The accompanying icons are Candra, Sūrya, Garuḍa, Ananta, Bhūdevī and Markaṇḍeya, all made of *mṛd* (processed earth) including the icon of Viṣṇu. This is the only Yoga-sthānaka Viṣṇu with more clustering deities.

[3] The clustering icons are identified as Garuḍa, Prahlāda, Mārkaṇḍeya and Kāverī by the local priest. However, Ananta and Bhūdevī will be more suitable instead of Prahlāda and Kāverī as per the *Vaikhānasa* prescriptions. This is one of the places where Bhūdevī is taken as Kāverī on account of the temple being near the river Kāverī and a local legend had been formed to justify this.

[4] Here too, Bhūdevī in *ekajānukrama* posture parallel to Mārkaṇḍeya is taken as Kāverī.

[5] Viṣṇu has *prayoga-cakra* on the upper right hand. This is the only temple where Bhoga-sthānaka Viṣṇu is accompanied with also Garuḍa and Daṇḍaka, both of them at the height of eye-level (*netra-anta*) of Viṣṇu.

district, Tamil Nadu), Alakar temple at Tirumaliruncolai (Alakar Koyil, Madurai district, Tamil Nadu), Ninra Nārāyaṇa temple at Tiruttankal[1] (Virudunagar district, Tamil Nadu), Kālamegha Perumāḷ temple at Tirumokur (Madurai district, Tamil Nadu), Ādinātha (Ādippirān) temple at Tirukkurukur[2] (near Tinunelveli, Tuticorin district, Tamil Nadu), Dīpaprakāśa (Viḷakkoḷi Perumāḷ) temple at Tirutthanka[3] (Tuppul in Kanchipuram, Kanchipuram district, Tamil Nadu), and Bhaktavatsala Perumāḷ temple at Tiruninravur (Tiruvallur district, Tamil Nadu). One can find a number of bhoga-sthānaka Viṣṇu icons in the temples of post-Ālvār period. The noteworthy icons are in Rājagopālasvāmi temple at Mannargudi (Thiruvarur district, Tamil Nadu) of early Colas and another one is Kāliyanartana Kṛṣṇa temple at Uttukkadu (Thanjavur district, Tamil Nadu) of late medieval period.

Bhoga-āsana Viṣṇu icons are found in the sanctum sanctorum of Tañjai Māmaṇikkoyil at Thanjavur (Thanjavur district, Tamil Nadu), Vayalāli Maṇavāḷan (Vedarājan) temple at Tirunagari[4] (Nagappattinam district, Tamil Nadu), Jagannātha Perumāḷ temple at Nandipura Viṇṇakaram (Nathaṇkoyil, near Kumbakonam, Thanjavur district, Tamil Nadu), Nara-Nārāyaṇa Perumāḷ temple at Maṇimāḍakkoyil (Nangur, Nagappattinam district, Tamil Nadu), Kuḍamāḍukūttan temple at Arimeya Viṇṇakaram (Nangur, Nagappattinam district, Tamil Nadu), Ādijagannātha Perumāḷ temple at Tiruppullani, (Ramanathapuram district, Tamil Nadu), Makara Neṭuṅkulaikkātan temple at Tirupperai (near Srivaikuntham, Tuticorin district, Tamil Nadu) and Vijayarāghava Perumāl temple at Tirupputkuli (Kanchipuram district, Tamil Nadu). The Bhoga-āsana Viṣṇu in Vaikuṇṭhanātha temple at Vaikunta Viṇṇagaram (Nangur, Nagappattinam district, Tamil Nadu) is noteworthy as Viṣṇu, consorted with three Devīs viz. Śrīdevī, Bhūdevī and Nīlādevī, is depicted seated on the Ananta's couch under the canopy formed by the latter. Both *dhruva-bera* and *utsava-bera* are in the same depiction. Another noteworthy *bhoga-āsana* almost identical with the above but with two consorts is in Vijayāsana Perumāḷ temple at Varagunamangai (near Srivaikuntham, Tuticorin district, Tamil Nadu). The Bhoga-āsana Viṣṇu icons of post-Āḻvār period are found in many places. One such noteworthy icon is in Jagannātha Perumāḷ temple at Tirumalicai (Tiruvallur district, Tamil

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[1] The icon of Viṣṇu is accompanied with five consorts, a rare group and all of them of *mṛd* (processed earth).

[2] This is the birthplace of the *Vaiṣṇava* hymnist saint Nammāḻvār.

[3] This is the birthplace of Veṅkaṭanātha known as Vedāntadeśika, a prominent *ācārya* of Rāmānuja's *Viśiṣṭādvaita* School.

[4] This is the birthplace of the *Vaiṣṇava* hymnist saint Tirumaṅkai Āḻvār.

Nadu). Vaikuṇṭhavāsa temple at Nemili of the Pallava ruler Nṛpatuṅgavarman is earlier to Tirumalicai and this temple houses a tall icon of Bhoga-āsana Viṣṇu. The *dhruva* icon (Plate XVI-c) in Pravālavarṇa (Pavalavaṇṇan) temple, seated under the canopy of Ādiśeṣa, may be taken as *vīra-āsana*.

The *dhruva-beras* in *śayana* (recumbent) aspect are noticed in Raṅganātha temple at Srirangam (Tiruchchirappalli district, Tamil Nadu), Vaṭivalakiya Nampi temple at Anbil near Tiruchchirappalli, at Tirukkarambanur (Uttamar Koyil, Tiruchchirappalli district, Tamil Nadu), at Pullamboothankudi near Kumbakonam (Thanjavur district, Tamil Nadu), Appakkuṭattān (Plate XXV-a) at Tirupper Nagar (Koyiladi, Thanjavur district, Tamil Nadu), at Adanur near Kumbakonam (Thanjavur district, Tamil Nadu), at Tiruvelliyankudi (near Kumbakonam, Thanjavur district, Tamil Nadu), Vaṭapatraśāyi temple (Plate XXV-b) at Srivilliputtur[1] (Virudunagar district, Tamil Nadu), Kitantanambi tekple at Tirukkurunkudi (Plate XXIV-b), Kāyccinavendan temple at Tiruppulinkudi (near Srivaikuntham, Tuticorin district, Tamil Nadu), Vaittamānidhi Perumāḷ temple at Tirukkolur[2] (near Srivaikuntham, Tuticorin district, Tamil Nadu), Yathoktakāri temple at Tiruvehkha[3] (Kanchipuram, Kanchipuram district, Tamil Nadu), śayana-Viṣṇu in the shore temple at Mamallapuram[4] (Kanchipuram district, Tamil Nadu), Vīrarāghava Perumāḷ temple at Tiruvallur (Tiruvallur district, Tamil Nadu) and Raṅganātha temple at Mandankudi[5], belonging to post-Ālvār period (Thanjavur district, Tamil Nadu). Amongst the early yoga-śayana icons of Viṣṇu, the one in the rock-cut cave at Tirumeyyam (Pudukkottai distict, Tamil Nadu) is noteworthy, for this is the only one in *uttama-yoga-śayana* pose.

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[1] This is the birthplace of the *Vaiṣṇava* hymnist saint Periyāḻvār and the only female *Vaiṣṇava* hymnist saint Āṇṭāḷ (Godā).

[2] This is the birthplace of the *Vaiṣṇava* hymnist saint Madhurakavi Āḻvār, a sincere devotee of another hymnist Nammāḻvār.

[3] The temple faces the west. The recumbent icon of Viṣṇu has left-side inclination following the injunction that the head should not be on the north.

[4] This icon carved out of living rock is the ancient one praised by the *Āḻvārs* especially by Tirumaṅkai Āḻvār, who mentions that the lord Viṣṇu in *śayana* aspect resides with Śiva, the one who dances in the crematorium (*Periya Tirumoḻi*, 2.6.9). The present temple in the heart of the town was built during 15th century AD by Vijayanagara rulers and was consecrated under the auspicious presence of Piḷḷailokam Jīyar, a prominent *Vaiṣṇava Ācārya* who authored the famous work '*Yatīndrapravaṇaprabhāvam*,' the life sketch of Maṇavāḷamāmuni.

[5] This is the birth place of the *Vaiṣṇava* hymnist saint Toṇḍaraḍippoḍi Āḻvār.

The *dhruva-beras* of Viṣṇu in *vīra-śayana* aspect are found in Śārṅgapāṇi temple at Kumbakonam (Thanjavur district, Tamil Nadu) and Parimaḷa Raṅganātha temple at Tiruvindalur (near Mayiladuturai, Nagappattinam district, Tamil Nadu). This is based on the injunction that in *vīra-śayana* aspect, Śrīdevī and Bhūdevī must be shown below the serpent's couch in *ekajānukrama* posture in the place of *pūjaka-munis* (worshipping sages) on the right and left side respectively in between *kautuka-bera* (*brahma-pada*) and side walls.

According to the concept of *bhoga-śayana* i.e. accompaniment of Śrīdevī and Bhūdevī on the *śeṣa-bhoga* (Ananta's couch), irrespective of their placement and hand positions, the *dhruva-beras* in the following temples are taken as *Bhoga-śayana*: Kṛpāsamudra Perumāḷ temple at Sirupuliyur[1] (near Mayiladuturai, Nagappattinam district, Tamil Nadu), Govindarāja temple at Tiruccitrakutam[2] (Chidambaram, Cuddalore district,Tamil Nadu), Gajendravarada temple (Plate XXV-c) at Kapisthalam (near Papanasam, Thanjavur district, Tamil Nadu), Raṅganātha temple at Tirutterriyambalam (Nangur, Nagappattinam district, Tamil Nadu), Anantapadmanābha temple at Thiruvananthapuram[3] (Kerala) and Ādikeśava temple at Tiruvattaru[4] (Kanyakumari district, Tamil Nadu) and also Govindarāja temple at Tirupati.[5] A beautiful *bhoga-śayana* icon is noticed in Raṅganātha temple at Erode, belonging to the period of imperial Colas and the temple bears inscriptions of the Colas in support.

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[1] Like Srirangam (near Tiruchchirappalli), the temple and the *śayana-bera* face the south. The image is smallest of the ones found in the *divya-deśas*. The temple has a separate individual shrine for Ananta.

[2] The temple is in the premises of Naṭarāja temple. During the period of Cola ruler Kulottunga II (c. 1133–1163 AD), the bronze icons had been thrown out and temple was closed, on account of *Śaiva-Vaiṣṇava* conflicts. The metal icons had been collected by the saint Rāmānuja and installed at Tirupati. This temple had been once again consecrated by Mahācārya (Doṭṭācārya), the author of Caṇḍamārutam and a number of *Viśiṣṭādvaita* works, during 15th–16th centuries AD.

[3] The largest icon of Viṣṇu is to be viewed through three *dvāras* (entrances) of the sanctum.

[4] The temple faces the west. Therefore, probably, the recumbent icon of Viṣṇu has left-side inclination following the injunction that the head should not be on the north.

[5] The *utsava-beras* thrown out from the Govindarāja temple of Chidambaram were collected by Rāmānuja who, later on, consecrated the same here after the construction of a sanctum in the present temple at Tirupati and a *dhruva-bera* of *śayana* Viṣṇu.

The temples with *ābhicārika* icons are not traceable.[1] The plausible reasons for the same are the following:

a) The icons and the temples for *ābhicārika* purpose are made of perishable material and they are created only for a short duration.

b) Like the *abhicāra* rites included in the *Vedas*, the *Vaikhānasa Āgamas* also include this type but it is not *vidhi* (injunction) for all.

c) A number of contemporary literatures like *Avantisundarīkathā* of Daṇḍin mention the prevalence of *abhicāra* practices in general but they are silent as to whether such practices existed in the temples or any public places meant for worship.

d) *Vīra* type of icons of Jāmadagnya, etc., and their worship alone could serve the purpose of *abhicāra*; however, we do not come across even *vīra* type in *ekabera-krama* worship.

e) There is a provision to convert *ābhicārika* icons into any other normal ones (*yoga* and *bhoga*) by the addition of clustering and accompanying icons.

Four-fold icons, *Vyūha* icons and *Pañcavīra* icons

The *Vaikhānasa* treatises mention four types viz. *sthānaka*, *āsīna*, *śayāna* and *yānaka*, which in *Āḻvārs*' words are '*niṉṟāṉ*', '*iruntāṉ*', '*kiṭantāṉ*' and '*naṭantāṉ*' respectively. This is followed in some of the temples.

Saumyanārāyaṇa Perumāḷ temple at Tirukkottiyur (near Tiruppattur, Sivagangai district, Tamil Nadu), Kūṭalaḻakar temple at Madurai (Madurai district, Tamil Nadu), and Vaikuṇṭha Perumāḷ temple (*Parameśvara Viṇṇakaram*) at Kanchipuram (Kanchipuram district, Tamil Nadu) – all belonging to the period of *Āḻvārs* or earlier, are three-storeyed temples accommodating *dhruva-bera* of Viṣṇu in three stances viz. *sthānaka*, *āsīna* and *śayana* in three *garbha-gṛhas* one above the other the order, however, being different in all the three. Sundaravarada Perumāḷ temple of post-Āḻvār period excels in all, for it is meant for *navamūrti-pratiṣṭhā*, accommodating five *Vyūha* forms in addition to Narasiṁha, Varāha, Nara-Nārāyaṇa, in nine different *garbha-gṛhas*, four on the ground floor, four on the middle floor and one on the top floor. Gopālasvāmi temple at Mannarkoyil (Tirunelveli district, Tamil Nadu) of first half of 11th century AD is noteworthy and this is the last in chronological order for the three-storeyed temple housing *dhruva* icons of Viṣṇu in three postures.

Two temples of the period prior to and contemporary of *Āḻvārs* are also noticed. The temple at Tirukkurunkudi (Tirunelveli district, Tamil

[1] The *abhicāra* aspect is detailed in the Chapter on *Dhruva* images.

Nadu) has different individual shrines for all three postures. Even the utsava icons are installed in accordance with the injunctions of the *Āgamas*. In Tirunirmalai (Chennai, Tamil Nadu), the same is followed but the *āsīna* is Narasiṁha and *yānaka* is of Trivikrama. In Nīlamegha Perumāḷ temple at Nagappattinam (Nagappattinam district, Tamil Nadu), *śayana* and *āsīna* icons of Viṣṇu are installed in different shrines within the temple probably by 11th century AD.

As far as *Pañcavīras* are concerned, the sub-*vyūha* in *Vaikhānasa* works known as Mānuṣa-Vāsudeva group, two temples are available – Śrīnivāsa temple at Nacchiyār Koil (Tirunaraiyur) near Kumbakonam (Thanjavur district, Tamil Nadu) and Pārthasārathi temple at Tiruvallikkeni (Chennai, Tamil Nadu). It is to be noted that the former is on the bank of river and the latter is adjacent to the sea (Bay of Bengal), probably as per injunction of the establishment of the temple of *Pañcavīra*, prominent in early local traditions of Tamil Nadu and *Pāñcarātra* tradition and, therefore, adopted as sub-*vyūha* form but not on par with Viṣṇu of *Vaikhānasa* system.

Avatāra forms in the Temples

Matsya and Kūrma forms are not represented in any individual temple in either zoomorphic or hybrid form, for the *Vaikhānasa* works are particular that they should be installed in the group of all *avatāra* forms. One can find such group of late medieval period in Kallaḷakar temple at Tirumalirumcolai (Aḷakar Koyil) and in Puṇḍarīkākṣa temple at Tiruvellarai. In a place known as Srikurmam (Srikakulam district, Andhra Pradesh), probably of 12th century AD or later, the *dhruva-bera* is in the form of *kūrma* (tortoise) where a *sthalapurāṇa* exists for the representation of this form in the temple but without any sanction of *Vaikhānasa* works.

Varāha, one of the trinity of *avatāra* represented in plastic art form all over India, had been allotted a few temples. Jñānappirān temple (Ādivarāha cave temple - *Parameśvara Mahāvarāha Viṣṇu-gṛha*) at Mamallapuram and Nityakalyāṇa Perumāḷ temple at Tiruvidaventai are the ancient ones. Right from 13th century AD, sub-shrines had been constructed within the temples like Srirangam. On the Tirumala (Tirupati) hills, the land of Varāha, the first offering is even now made to Varāha situated on the northern bank of the temple-tank (*svāmi-puṣkariṇī*). Another temple of Varāha (Bhūvarāha) at Srimushnam (Cuddalore district, Tamil Nadu), probably dated to 14th century AD or later, is noteworthy for the Varāha theme. The beautiful *dhruva* icon is small in size but Bhūdevi is not represented here. Pushkar (near Ajmer in Rajasthan) is called *Varāha-kṣetra*, where Varāha is believed to have manifested in the form of holy water (*tīrtha-svarūpī*).

The temples of Narasiṁha on the hills and rock-cut caves have been found in addition to the structural temples - Yoganarasiṁha temple on the hill at Colasiṁhapuram[1] (present Sholinghur, Vellore district, Tamil Nadu), Yoganarasiṁha temple at Veḷukkai (Kanchipuram, Tamil Nadu), Lakṣmīnarasiṁha temple at Tiruvali[2] (near Nangur, Nagappattinam district, Tamil Nadu) and Lakṣmīnarasiṁha temple at Ahobalam[3] (Cuddapah district, Andhra Pradesh). Apart from these temples of pre-*Āḻvār* period, a number of temples had been erected for Narasiṁha during the Colas. Some of them are in Varadarāja temple at Kanchipuram, Narasiṁha temple at Ennayiram (Villupuram district, Tamil Nadu) and Lakṣmīnarasiṁha temple at Palaiyasivaram (Kanchipuram district, Tamil Nadu) in addition to a number of smaller temples. It is to be noted that icon of Narasiṁha is generally not in Hiraṇyavadha type but as Yoganarasiṁha or Lakṣmīnarasiṁha. The *dhruva-bera* alone is in the hybrid form in all the temples which is the rule in the *Vaikhānasa* works. The *sthalapurāṇa* of Colasiṁhapuram (*Ghaṭikācala-māhātmya*) details the descent of Narasiṁha on the hill for a *ghaṭikā* (24 minutes) on the request of the *Sapta-ṛṣis*. In addition, it had given rise to Hanumān (Añjaneya) who is represented, on a small hill opposite to the hill of Narasiṁha, in yogic posture with four hands holding *cakra*, *śaṅkha* and *japamāla* in the hands.

The concept of Sudarśananarasiṁha promoted individual temples/shrines (but as *aṅga-ālaya* or *parivāra-ālaya*) for Sudarśana with Narasiṁha on reverse side in almost all temples especially at the places such as Kanchipuram and Tirumokur (near Madurai). Lakṣmīnarasiṁha temple at Simhachalam (Andhra Pradesh) is another important temple for Narasiṁha which is almost in consonance with the prescriptions of the *Vaikhānasa* works.

Apart from the panels of Trivikrama found in rock-cut caves, one can find individual temples of Trivikrama in three places which had been praised by the *Āḻvārs*. The wooden *dhruva* icon in Trivikrama temple at Tirukkovilur (Villupuram district, Tamil Nadu), praised by the early

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[1] The temple praised by Nammāḻvār and Tirumaṅkai Āḻvār and visited by Rāmānuja was almost closed by the time of Islamic invasion. The temple was renovated and reconsecrated by Mahācārya (Doṭṭācārya) in 15th century AD. However, the *utsava-beras* had been installed in the ancient temple in the middle of the town in order to conduct all sorts of *utsavas*.

[2] This is the only early temple of Lakṣmīnarasimha, with Lakṣmī seated on the right thigh of Narasiṁha.

[3] Hiraṇyavadha Narasiṁha in the narrow cave on the hills of Ahobalam appears to be ancient. Other eight structures for eight types of Narasiṁha are probably of the Kākatīya period (c. 12th century AD) and later.

Āḻvārs, must be the ancient one. The smallest Trivikrama image made of processed earth (*mṛd*) is found in the Trivikrama (Tāḍāḷan) temple at Sirkazhi (Nagappattinam district, Tamil Nadu) and the tallest stucco icon is in Ulakaḷanta Perumāḷ (*Ūrakam*) temple at Kanchipuram. No other temples are traceable. A sub-shrine of Vāmana (Tirukkuralappan) is found in Raṅganātha temple at Srirangam of middle of 13th century AD.

Though there is a strict rule that Trivikrama should be represented in striding attitude only in the *dhruva* form, a beautiful metal image of eight-armed Trivikrama well-balanced and standing on one leg found at Singanallur (Coimbatore district, Tamil Nadu) poses some problems as to whether the *Vaikhānasa* rules had been neglected by the sculptor in order to prove his grand skill in creating such a beautiful icon. K.V. Soundara Rajan too opines that the injunctions are not followed in this case.[1] The rules of the *Āgamas* and *śilpa* texts had been strictly followed in South India and Deccan. Therefore, there had been no chance for such representations. There is a provision to make the *dhruva* icon out of metal and fix it on the pedestal the same way the stone icons are set up as *acala* or *sthāvara* (stationary) icon. This Trivikrama icon, measuring 43 cm, could have been made for the same function but could have been removed from its pedestal in later times and used as *cala* or *jaṅgama* (movable) icon, on account of the ignorance of the priests in the temples as is also observed in other places.

No temple, either as *svatantra-ālaya* or *aṅga-ālaya*, of Jāmadagnya is traceable under worship right from the early period. This is probably because the worship of Jāmadagnya is not meant for common man and moreover, his temple is supposed to be constructed in an isolated place. Jāmadagnya included in the cult of Reṇukā or Ellamma still remains in the Karnataka and other sorts of *Tantric* practices in Orissa and other places.[2]

Almost right from the period of early Colas, individual temples had been erected for Rāma. The earliest one is the Kodaṇḍarāma (*Ayodhyā Perumāḷ*) temple at Madhurantakam (c. 907–955 AD). Here both *dhruva* and *utsava* icons are the representations of Rāma, Sītā and Lakṣmaṇa. *Vaikhānasa* rule that the *kautuka-bera* must be of four-armed Viṣṇu is strictly followed. *Kautuka-bera* alone receives *nitya-utsava* and all sorts of annual festivals; the icon of Rāma is carried out of the temple in procession

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[1] Soundara Rajan, *The Art of South India: Tamil Nadu & Kerala*, p.141

[2] A detailed study of Paraśurāma Cult has been carried out and the same is presented by Thomas Eugene Donaldson in 'The Cult of Paraśurāma and its Popularity in Orissa', *Studies in Jain Art and Iconography and Allied Subjects*, pp.159–192 (with plates).

twice in a year. It is interesting to note that there is a local tradition (*sthalapurāṇa*) in justification of the *Kautuka-bera* being treated with importance here. Rāma, while returning to Ayodhyā after killing Rāvaṇa, got stuck on the nearby hill and landed here and worshipped the *kautuka* icon known as Karuṇākara hence, the special care. Such *sthalapurāṇas* are found in almost all religious places.

A number of temples dedicated to Rāma are found in the inscriptions as well as in monuments. Among the *avatāra* forms, Rāma shrines are more in general, either as sub-shrines (*aṅga-ālaya*) or individual temples (*svatantra-ālaya*).

Individual temples for Balarāma are not traceable; his icon is installed as one of the accompanying icons at Nacchiyar Koyil and Tiruvallikkeni. In some places he is represented as a companion to Kṛṣṇa, who became prominent in worship in later times. Such sub-shrines are found at Padmāvatī temple at Tiruccukanur (Alarmelmaṅgapuram) near Tirupati (Chittoor district, Andhra Pradesh) and Govindarāja temple at Tirupati, belonging to pre-Rāmānuja period.

We come across a number of temples of Kṛṣṇa but Kṛṣṇa is not depicted in *dhruva* form, following the *Vaikhānasa* rules meritoriously. The same rule had been followed even in later period. However, one can find stone *dhruva-bera* of Rājagopāla at Kavalampadi (Nangur, Nagappattinam district, Tamil Nadu). Rājagopāla is accompanied with Rukmiṇī and Satyabhāma. This temple is praised by Tirumaṅkai Āḻvār and hence is dated before his period. As such, a question rises as to whether the *Vaikhānasa* system was partially followed. The *dhruva* icons might have been replaced with the present one in later times with a concept of depicting the lord as Kṛṣṇa himself as described in the hymns of the Tirumaṅkai Āḻvār.

One can find the rule regarding Kṛṣṇa's icons is followed in later times too, well in post-*Āḻvār* period. In Rājagopālasvāmi temple at Mannargudi (Thiruvarur district, Tamil Nadu) of early Colas, the *utsava* icon is Rājagopāla accompanied with Rukmiṇi and Satyabhāmā. The *dhruva-bera* is of four-armed Viṣṇu, known as Vāsudeva, in *bhoga-sthānaka* aspect. Viṣṇu and the *devīs* have *kirīṭa-makuṭa* applicable for the high-grade deities. Even *kautuka-bera* and *snapana-bera* are four-armed Viṣṇu, in strict adherence to the prescriptions of the *Āgamas*. Similarly, in Kāliyanartana Kṛṣṇa temple at Uttukkadu (Thanjavur district, Tamil Nadu) of late medieval period, the *utsava-bera* is depicted dancing on Kāliya's hood and he is accompanied with Rukmiṇī and Satyabhāmā. The *dhruva-bera* is four-armed Viṣṇu (Vāsudeva), accompanied with Śrīdevī and Bhūdevī.

In the Pāṇḍavadūta (*Paḍakam*) temple at Kanchipuram, Kṛṣṇa is depicted in the form of *dūta* (messenger) with two arms. Here the colossal form is his *viśvarūpa* (full gigantic form) displayed in the court of Dhṛtarāṣṭra. This is a convenient way to represent the full form of Viṣṇu and his nature of all-pervasiveness, without any complication but emphasizing the greatness of the Supreme One.

Dhruva icons of Kṛṣṇa in sub-shrines became prevalent almost right from 13th century AD. The hymns of the *Āḻvārs* were instrumental in installing the metal icons of Kṛṣṇa in main sanctum sanctorum itself as Nartana-kṛṣṇa or Santāna-kṛṣṇa, and both simultaneouly in some places.

Buddha is not represented in any of the Viṣṇu temples both before or after the period of *Āḻvārs*. One cannot find even Buddha depicted in any of the niches in the temples of South India till 10th century AD except the one on the external wall of Vaikuṇṭha Perumāḷ temple at Kanchipuram.

Gajendramokṣaṇa (Karivarada) represented in plastic art form in the panels and rock-cut caves could not be produced in the sanctum but the theme had given way to the promotion of the icons generally known as Varadarāja, the best generous boon-giver, confirming the mercy and compassion of Viṣṇu. This theme, in addition to the hymns of the *Āḻvārs*, had been instrumental for the erection of the temples for Aṣṭabhuja Viṣṇu (Aṣṭabhujakara Perumāḷ) at Kanchipuram.

Lakṣmī's representation in the form of Śrīvatsa and Śrīdevī on the right side of Viṣṇu existed almost from the early period and it became the rule to create the icon of Viṣṇu with Śrīvatsa on the chest or addition of the same as a permanent ornament. Her representation as four-armed seated Svatantra-lakṣmī finds its earliest germ only in the *Vaikhānasa* works. It indicates Lakṣmī's individual representation and, in the early times, her icon in the main sanctum itself. In later times, prior to 10th–11th century AD, individual shrines as *aṅga-ālaya* had been constructed in the temple complex itself. Even now, her icon is not carried in procession (*vīthī-bhramaṇa*) outside the temple complex but within, with the concept of *Jyeṣṭha-mahiṣī* (queen). In many temples, a number of festivals are celebrated to Lakṣmī (*Tāyār* in Tamil) almost on par with the main icon in the main sanctum sanctorum. Dvāralakṣmī, represented in plastic art form right from the 2nd century AD, became a symbol of every temple-edifice of *brāhmaṇic* cults as well as Jainism. Godā (Āṇṭāḷ), a typical South Indian female hymnist conceived to be another form of Bhūdevī and sometimes Śrīdevī herself, had been allotted a separate shrine in the temple complex almost by the same period of Svatantralakṣmī. Nīlādevī, an eternal companion of Viṣṇu in the Celestial Abode, is not represented in plastic art form except in Vaikuṇṭha Perumāḷ temple at Vaikunta Viṇṇakaram (near

Nangur, Nagapattinam district, Tamil Nadu) and Ninra Nārāyaṇa temple at Tiruttankal[1] (Virudunagar district, Tamil Nadu), for both the temples are considered to be equal to *Vaikuṇṭha*, the Celestial Abode of the Supreme One. Durgā, manifest form of Viṣṇu-māyā and represented in the plastic art form almost in all Vaiṣṇavite rock-cut caves, had been represented on the external wall of the main sanctum in the northern *antarāla*. However, she had occupied a prominent place in *Śākta* and *Śaiva* cults even to the extent that she is the incarnation of Pārvatī, spouse of Śiva, and sometimes Kālī or Bhadrkālī as a rival of Śiva where the impact of *Tantric* tradition cannot be denied.

Among the *parivāra-devatās*, Sudarśana, Seneśa, Ananta and Garuḍa had received a special place in the temples. Sudarśana is represented in *cakra* form or personified one and sometimes both. Seneśa (Viṣvaksena) is represented on the north-east corner of the main sanctum either in a small *aṅga-ālaya* or *āśraya-ālaya*. In Vaiṣṇavism of South India, Seneśa has been receiving special honour as *ācārya* next to Nārāyaṇa consorted with Śrīdevī. Garuḍa is represented in a small *aṅga-ālaya* exactly in front of the sanctum almost everywhere. Ananta is included in the *parivāra-ālaya*; however, he is allotted a separate shrine at Sirupuliyur (near Mayiladuturai, Nagapattinam district). These four divinities either in *dhruva* form or *utsava* (metal) form became necessary in every temple conducting festivals. Another important deity is Āñjaneya (Hanumān) whose individual shrines in front of the temple but generally outside started almost right from the time individual temples had been erected for Rāma. Hanumān has got a status of being smaller vehicle (*Ciriya Tiruvaṭi*) whereas Garuḍa is higher vehicle (*Periya Tiruvaṭi*). Almost by the time of Vijayanagara rulers, Hanumān became very prominent especially in the *Mādhva Vaiṣṇava* tradition. A number of individual temples had been constructed for Hanuman especially on the riverbanks, for instance, temples at Nallattoor (near Tiruttani, Tiruvallur district) and Tiruvallur, both on the bank of the river Kuśasthalā. The concept that Hanumān solves all the mundane problems and is beneficial for the welfare raised this deity to a higher level. As such, Hanumān is represented even with three eyes and ten hands, for instance, a beautiful Āñjaneya with three eyes and ten hands at Anantamangalam (near Mayiladuturai, Nagappattinam district). In all above features, the influence of *Pāñcarātra* system to a certain limit cannot be denied.

The construction of Viṣṇu temples which was full-fledged till the 9th century AD did not continue with the same tempo afterwards. However,

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[1] The icon of Viṣṇu is accompanied with five consorts, a rare group and all of them made of *mṛd* (processed earth).

one can come across a number of Viṣṇu temples constructed by the Colas and Pāṇḍyas. The plausible reasons are the following:

a) Most of the patrons of the temples preferred to renovate and reconstruct the existing temples with better material including addition of a number of small shrines by extending the temple premises.

b) The temples of Viṣṇu with the brand of '*divya-deśa*' on account of being praised in the hymns by *Āḻvārs* were preferred to the new ones.

c) The domination of *Śaivism* right from the period of the Pallava ruler Narasimhavarman II Rajasiṁha developed more in the period of the Colas gave rise to a number of huge Śiva temples in South India based on the *Śaiva Āgamas*.

d) The dominance of *Māheśvara* and *Kāpālika* Śaivism which caused strong rivalry between *Vaiṣṇavism* and *Śaivism* reached its peak in 10th–11th century AD.

One should note that a number of inscriptions found in most of Viṣṇu temples confirm the construction of new Viṣṇu temples as well as a number of renovation works. However, the temple construction of pre-Cola period cannot be compared with the later period.

Contribution to religious cults

Vaikhānasa treatises mention a number of icons of deities generally classified as *parivāra-devatās* and *āvaraṇa-devatās*. It is to be noted that *Vaikhānasa* tradition had accommodated almost all the divine beings or supernatural beings who received homage and honour in local traditions as well as the ones prominent in other cults that penetrated into the land where *Vaikhānasa* tradition originated i.e. South India. The early period of *Vaikhānasa Āgamas* i.e. prior to 6th century AD did not have any problem to maintain the cult of Viṣṇu alone. However, the later part was crucial for the tradition when many minor cults like different branches of Śaivism viz. *Māheśvara*, *Kāpālika* and *Kālāmukha* as well as *Śākta*, all originated in Karnataka and in the Deccan started spreading into the *Draviḍa* land. Like the *Vaiṣṇava* saints *Āḻvārs*, the *Śaiva* saints viz. *Nāyaṉmārs* too opposed to such cults which were different from the Śaivism of *Draviḍa* land having its roots on the *bhakti* cult rather ritualistic aspects alone. As pointed out by K.R. Srinivasan, *liṅga*, Jyeṣṭhā, Gajānana and *Sapta-mātṛ-gaṇa* were introduced in South India outside *Toṇḍaimaṇḍalam*[1] and they had been

[1] *Toṇḍaimaṇḍalam* is the region on the northern side of the river Kaverī sometimes extended upto the river Godāvarī.

introduced in plastic art form in the *Toṇḍaimaṇḍalam* right from the time of the Pallava ruler Rājasiṁha.[1]

It was the time a number of *Śākta* and *Māheśvara* divinities occupied a prominent place and they were almost supported by the masses on account of its attraction to the mundane results. The *Vaikhānasa* tradition had accommodated all these divinities such as Jyeṣṭhā and *Saptamātṛ-gaṇa* and sanctioned them a grade on par with *Vaikhānasa* divinities by allotting more or less appropriate *mantras*[2] from Vedas or *Vaikhānasa-mantrapraśna*, said to be authored by the sage Vikhanas, obviously in order to get the support from the masses. Therefore, their presence became prominent in all the rituals both in temples and houses and, therefore, they are invoked even now, in the pitchers, utensils and other materials (*dravyas*) meant for every ritual.

In this connection, the *Vaikhānasa* treatises even allot places in the temple premises as well as in the human settlement compromising with other aspects carefully but at the same time, not being overpowered by them. That is why the treatises mention a number of festivals for the village and local divinities which can be celebrated at different seasons in a year but without clashing with other temples. Moreover, *bali-dāna* (offering *anna-bali*) in front of their temples or *dhvaja-stambha* during the *Mahotsava* of the Viṣṇu temples is a sort of smart way of their approval as well as the declaration of the festival and to avoid the festivals in other temples during the period.

Therefore, it is no surprise that the icons of Jyeṣṭhā and *Saptamātṛ-gaṇa* are available in the Śiva temples and are hardly traceable in the Viṣṇu temples. However, it is to be noted that their grade on par with Vedic divinities was elevated for the first time by the *Vaikhānasa* tradition. Thus, it was a good start for the *Śākta* cult.

The same is applicable to *Nava-grahas*, Gajānana (Vakratuṇḍa) and Subrahmaṇya too. Even now, generally the icons of *Nava-grahas* and Subraḥmaṇya are found in Śiva temples whereas the icon Gajānana is found also in Viṣṇu temples generally on the external wall in the southern *antarāla* next to the *garbha-gṛha* parallel to Durgā placed on the northern

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[1] K.R. Srinivasan, *op. cit.*, p.2.

[2] There are two types of *Mantras* viz. *mūrti-mantra* and *Pāramātmika-mantra*. *Mūrti-mantra* has the names of particular deities and *Pāramātmika-mantra* has the words almost appropriate to the deities but, at any level, not overlapping the Supreme One i.e. Viṣṇu. It is to be noted that all the divinities added later do not have any particular *mantra* but the *Vaikhānasa* tradition had allotted some *mantras* to them which are common to many divinities.

antarāla. The earliest such representation is noticed in the three-storeyed rock-cut cave at Undavalli (near Vijayawada, Andhra Pradesh) and Nityakalyāṇa Perumāl temple at Tiruvidaventai.

The icon of Gajānana, a signature-icon of the Cālukyas,[1] found in the non-Pallava region in the early period and introduced in the region of Pallavas during the period of Rājasiṁha, had been allotted a prominent place in the *Vaikhānasa* works prior to him. Similarly, Skanda who became prominent in plastic representations by this period had already occupied an important place in the *Vaikhānasa* works. The special *pūjā* to them in the *prāyaścitta* (expiatory) rituals in the temples show their role in the works. This could have been the main reason for the promotion of these two divinities and the formation of two major cults on their names viz. *Kaumāra* and *Gāṇapatya*.

The *liṅga* worship of Śiva, a feature of *Māheśvara* cult of Karnataka and the Deccan and which spread into southern part of *Draviḍa* region and followed in the northern part of the same region by the time of the Pallava ruler Rājasiṁha, for the first time got mentioned in the schools of Marīci and Bhṛgu which started a new way of worship of the Trinity in the *Trimūrti-pratiṣṭhā* and later concentrated on *Dvimūrti-pratiṣṭhā* consisting of Viṣṇu and Śiva with both of them in coordinating status, thus, giving way for the further promotion of the cult of Śiva i.e. Śaivism. However, whereas the icon of Śiva is not traceable in the Viṣṇu temples in the post-Pallava period, the icon of Viṣṇu is represented in all Śiva temples as one of the *āvaraṇa-devatās* or *parivāra-devatās* also in the *deva-koṣṭhas*, *bhadra-koṣṭhas*, and *grīvā-koṣṭhas* generally on the western side.

Thus, the *Vaikhānasa* tradition, by offering the Vedic sanction to all the divinities, elevated or promoted their cults which almost right from the time of the Pallavas developed further with the patronage and favour of the masses. This is also, obviously, in consonance with the view of the *Āḻvārs*. Nammāḻvār states that the Supreme One, Who is without beginning and end, is the promoter of all six religious sects but without any complications[2] and He is the focus point of all six religions.[3] The same *Āḻvār* confirms that He is one but differently perceived by different religions.[4] It is very clear that by the time of Nammāḻvār (prior to 6th – 7th

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[1] K.V. Soundara Rajan, *Glimpses of Indian Culture*, p.65.

[2] *Tiruvāymoḻi*, 1.3.5: '*Piṇakkaṟavaṟuvakaiccamayamum neṟiyuḷḷiyuraitta Kaṇakkaṟunalattaṉaṉ antamilātiyampakavan*'

Ibid., 3.1.4: '*māṭṭāta palacamaya matikoṭuttāy*'

[3] *Ibid.*, 9.4.8: '*uruvākiya āṟucamayaṅkaṭkellām poruvāki niṉṟāṉ*'

[4] *Ibid.*, 4.2.4: '*kotilavaṉpukaḷ koṇṭu camayikaḷ petaṅkaḷ collip pitaṟṟum pirāṉ paraṉ*'

century AD), the six religious sects had developed, and, undoubtedly, obtained the Vedic status being supported by the *Vaikhānasa* tradition.

Contribution to art and architecture

The prescriptions and injunctions of the *Vaikhānasa* treatises had been almost strictly followed in South India as well as the Deccan which could have been the influence of the exchange of cultural features that took place due to continuous battle between the Pallavas, the Pāṇḍyas and the Ceras with the Cālukyas as well as other sort of alliances between the Pallavas, Rāṣṭrakūṭas and Gaṅgas. The impact of this cultural exchange continued even in the medieval period.

The survey of the icons in the temples and rock-cut caves prove that the system of iconography followed in them is not just representation in the plastic art form but its perfection is based on the religio-aesthetic concepts.

The *arcā-mūrti*, made of any perishable material, is not just an icon but also the living medium of worship of the deity instilled and installed in the *garbha-gṛha*. Hence, the *Āgamic* treatises, both of Vaiṣṇavism and Śaivism, insist on the perfect shape and features of the icons and also the temple-edifices suitable for the installation and consecration. Therefore, the *Vaikhānasa* works are particular in these two aspects.

Not only in the temples, but also in the rock-cut caves, the prescriptions of the *Vaikhānasa Āgamas* had been faithfully followed especially in South India including the Deccan and in the region of the Eastern Cālukyas. In comparison, the sculptors had been a little liberal in the Deccan whereas in the Southern part in the caves of the Pallavas, the Muttarayars, the Pāṇḍyas and the Atiyas, the sculptors' freedom appears to have been not permitted. This clearly indicates the ritualistic injunctions of the *Vaikhānasa Āgamas*.

The multi-storeyed structures at Tirukkostiyur (Saumyanārāyaṇa Perumāḷ), Madurai (Kūṭalaḷakar), Kanchipuram (Vaikuṇṭha Perumāḷ), Uttaramerur (Sundaravarada Perumāḷ) and Mannarkoyil (Rājagopālasvāmi) are the best examples of the *Vaikhānasa* architecture to accommodate the icons of Viṣṇu in three postures. It clearly shows how the *Vaikhānasa* authors had planned very well for the consecration and worship of all forms of Viṣṇu in the same structure. These structures, still intact in condition in spite of the changing climates, stand as the best examples of the strength and proper plan of architecture the *Vaikhānasa Āgamas* insist upon.

The iconography of Viṣṇu in South India and partly in Karnataka and the Deccan is the influence of the *Vaikhānasa Āgamic* treatises rather

than any other literature including the *Pāñcarātra* works, for most of the *Pāñcarātra* works dealing with the iconography cannot be dated earlier than 10th century AD. Even the *Purāṇic* descriptions of icons of Viṣṇu do not completely match with the icons found in the South Indian temples and monuments where these icons almost agree with the prescriptions of the *Vaikhānasa* works.

Further scope for study of *Vaikhānasa* treatises

Out of the twenty-eight works of *Vaikhānasa* system, eight works have been so far published. In them, only the sections on Iconography are studied here. The sections on iconography in other remaining texts must be studied. However, this task involves a good effort to collect the works available in different scripts and in palm-leaf or paper manuscript form in the custody of the *Vaikhānasa arcakas* (priests). The collection of these manuscripts alone is a big task. Further, the iconographic details found in *Vaikhānasa* and *Pāñcarātra* works must be comparatively studied to identify some of the sculptures found all over India.

The architectural part of the nine published works can be taken as initial work. The *Vaikhānasa* works detail different types of town-planning and civil and temple architecture. *Khilādhikāra* of Bhṛgu alone mentions thirty-two types of temple structures. The architectural part of these *Vaikhānasa Āgamas* is not yet studied in detail though in last few years, *Vimānārcanākalpa* of Marīci has been taken up for the study.

The comparative study of *Vaikhānasa* and *Pāñcarātra* treatises on architecture (both civil and temple) is an interesting one which can be carried out by collecting these works available both in published and unpublished form and thereafter to be compared with the monuments so far traced out in order to further study and examine the view that *Vaikhānasa* works had been followed mostly in South India and the *Pāñcarātra* works had been mostly followed in North India.